OCTOBER 1, 1944
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Musical Courier

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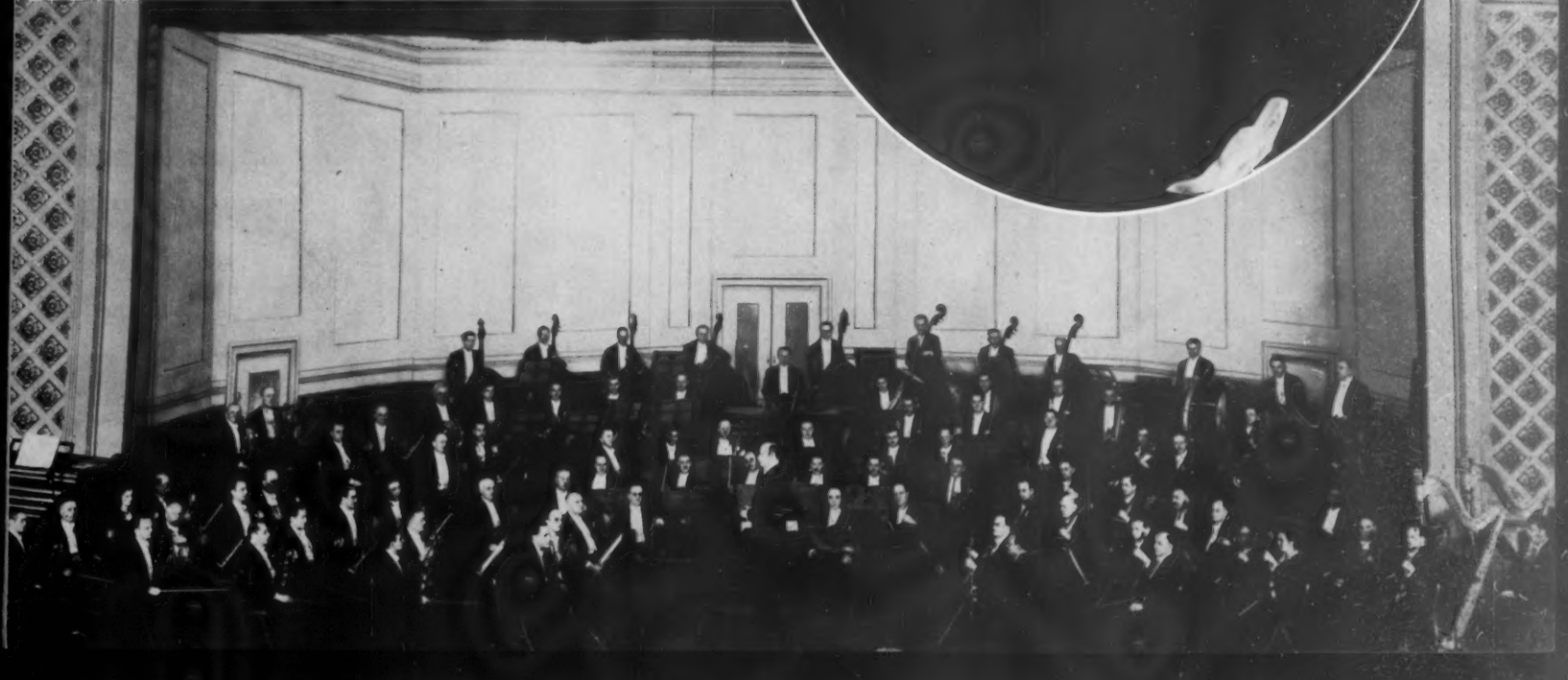

Music Publishers Plan for Victory

← AMP VISITS PAUL HINDEMITH.
The composer, left, entertains Hugo Winter, Karl Bauer and Gretl Urban, executives of the Associated Music Publishers, Inc.

WALTER S. FISCHER, President, Carl Fischer, Inc. →

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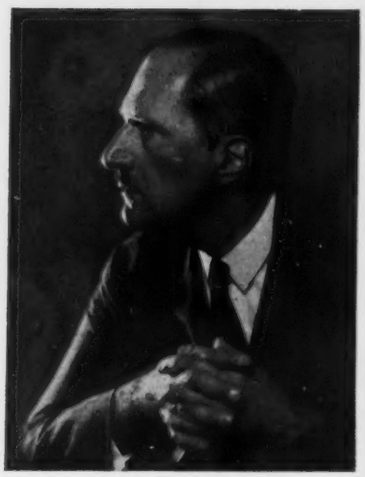
OPENING OF SCHOENBERG'S THEME AND VARIATIONS,
Op. 43 B, in the composer's own handwriting. Its world premiere will be by the Boston Symphony, under Koussevitzky, on Oct. 20 and 21. The score is published by G. Schirmer, Inc.



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MUSICAL COURIER

Whole No. 3097 NEW YORK, OCTOBER 1, 1944 Vol. CXXX—No. 4

See U. S. As Post-War Publishing Center

Plans for extensive post-war developments in music publishing are now occupying the attention of leading firms in this field. In this issue the Musical Courier aims to bring to its readers, by way of statements by executives of prominent American publishing houses, some of the trends which are now discerned by them.

Like every other business, and in spite of obvious obstacles brought on by the war—paper shortages, lack of skilled labor, and the like—the music publishing houses have come in for their share of the war-time boom. It is safe to say that, as in other industries, during the last five years the United States has emerged as the music publishing center of the world and will undoubtedly hold that position in the post-war era.

One of the most vital problems the publishers had to deal with was the curtailment of foreign editions. However, it did not take long for American initiative to remedy the situation. Domestic issues of works previously available only in foreign editions came rolling off the press, and the vacuum was soon filled.

At the present time, emphasis is being placed on the part which America is to play in the new era when hostilities are over and the peace settlements are made, with their consequent economic reorganization. Will this result in better conditions for American publishing? Will Europe resume its role as a strong competitor? Will there be an influx of artists and composers from all the world to America, as there was after World War I, thus creating many new demands for our music?

In these pages, we reproduce the opinions of a number of spokesmen from prominent publishing corporations who have contributed brief summaries of their plans and outlook for the coming publishing year.

(*Please turn to page* 23)

St. Louis Outlines Season Under Guests and Golschmann Baton

ST. LOUIS, MO.—The St. Louis Symphony Orchestra has made partial announcement of its 65th season. Vladimir Golschmann will begin his 14th season as musical director. During the period when Mr. Golschmann is guest with the Cleveland Orchestra, the podium will be occupied by five guest conductors, Leonard Bernstein, André Kostelanetz, Leon Barzin, Stanley Chapple and Harry Farbman. The soloists thus far engaged are: Yehudi Menuhin, Mischa Elman, Nathan Milstein and Isaac Stern, violinists; Artur Rubinstein, William Kapell, Alexander Uninsky, Emile Baume, Ida Krehm, Witold Malcuzynski and Edith Schiller, pianists, and Jennie Tourel, mezzo-soprano.

The season will comprise the usual eighteen concert pairs, with two student series and a number of popular and miscellaneous programs.

The Civic Music League series of five concerts will present Alexander Brailowsky, pianist; Zino Francescatti, violinist; Helen Traubel, soprano; Charles Wagner's production of La Traviata, and a return engagement of the Minneapolis Symphony.

O. C.

Form National Managers Group

A National Managers Association was formally organized at a meeting in the Lotos Club on Sept. 27. The organization of this group was forecast exclusively by the Musical Courier on Dec. 20, 1943. Charles L. Wagner is the president, with Mrs. Vera Bull Hull, secretary, and Horace J. Parmelee, of Columbia Concerts, Inc., treasurer. Committees on Constitution, By-laws, and Membership were also appointed.

The purposes of the Association, as announced after the meeting, were: "To consider such problems as might be of joint interest to artists and managers; to face post-war conditions and an expanding musical world in order to promote the interests of American artists in other countries; to establish cordial relations with the entire world for possible interchange of musical artists; to consolidate and retain the present position of the United States as the leading musical country in the world, and to consider any other matters of a practical and artistic nature that can properly come before such an Association."

Among others attending the meeting were: O. O. Bottorff, F. C. Coppicus, James Davidson, Lawrence Evans, Ward French, Annie Friedberg, Ray Halmans, Dolores Hayward, Hans Heinsheimer, Sol Hurok, Arthur Judson, Bernard LaBerge, Colston Leigh, Marks Levine, Willard Matthews, André Mertens, Albert Morini, Ruth M. O'Neill and Austin Wilder.

Kurtz to Open Kansas City Season

KANSAS CITY.—Efrem Kurtz opens his second season as conductor of the Kansas City Philharmonic Orchestra on Oct. 17, with the first concert in a twenty-week series. The program features Helen Traubel as soloist in a Beethoven-Wagner evening, with Beethoven's Third and Fifth Symphonies, excerpts from Lohengrin, Walküre and Tristan. Kurtz' second program features American music, including works by Virgil Thomson, Paul Creston, Morton Gould and Samuel Barber. Soloists appearing at later concerts will be Gregor Piatigorsky, Gaby Casadesus, Nathan Milstein, Bruna Castagna, Jan Peerce, Wm. Kapell, Artur Rubinstein, Jascha Heifetz, Oscar Levant and Alexander Murray, concertmaster of the orchestra. Mr. Kurtz has been engaged as guest conductor with the San Francisco Orchestra, Jan. 12 and 13.

Leinsdorf Discharged from Army

Erich Leinsdorf, conductor of the Cleveland Orchestra, was granted an honorable discharge from the Army on Sept. 7, owing to a minor foot ailment. Mr. Leinsdorf rejoined his wife and two children in New York, and later planned to leave with them for his farm in Virginia. As the series of guest conductors for the Cleveland Orchestra has been appointed this season, he may not resume his post until later.

Mitropoulos to Be Dell Director

Dimitri Mitropoulos, conductor of the Minneapolis Symphony, will supervise the whole series of Robin Hood Dell Concerts in Philadelphia next summer, and will conduct 22 of the 28 programs, according to an announcement by Henry E. Gerstley, president of the Dell Concerts Association.

PARTY IN HOLLYWOOD.

George Szell, Metropolitan Opera and Hollywood Bowl conductor, right, chats with Doris Kenyon, actress and singer, at her gala reception in honor of Artur Rubinstein, pianist, left. More than 300 guests were present at the function, which marked the conclusion of the Hollywood Bowl concerts.

Detroit Plans Mozart-Beethoven-Brahms As Added Symphony Series

DETROIT, MICH.—The Detroit Symphony Orchestra opens its 1944-45 Season on Oct. 12 with an all-orchestral program. Under the baton of Karl Krueger, and with Valter Poole as assistant conductor, the orchestra will be heard in 40 concerts, 20 on Thursday nights and 20 on Saturday nights.

In addition, the season will include sixteen Young People's Concerts and a Mozart-Beethoven-Brahms post-season festival of four concerts, for which the soloists will be Robert Casadesus, Zino Francescatti, Carl Friedberg and Artur Schnabel.

There will be a number of special features: Schoenberg's 70th birthday will be observed by the playing of his Chamber Symphony. One concert will be devoted to the works of Rachmaninoff. On Nov. 23d the orchestra will play an All-American program. One concert will be a Detroit night, featuring creative and interpretative artists of Detroit.

Other soloists are Kreisler, Heifetz, Marjorie Lawrence, Rudolf Serkin, Jeanette MacDonald, Larry Adler, Claudio Arrau, Josef Hofmann and S. Hurok's Ballet theatre. Guest at the opening Saturday night concert, Oct. 21 will be Olin Downes, music critic of the New York Times. Other soloists include: Robert Casadesus, pianist; Donald Dame, tenor; Seymour Lipkin, young Detroit pianist; Egon Petri, pianist; Raya Garbousova, cellist; Helen Traubel, soprano; Alexander Brailowsky, pianist; Kerstin Thorborg, contralto and Hardesty Johnson, tenor; Carroll Glenn, violinist; Gustav Haenschen, conducting a performance of The Old Maid and the Thief; Witold Malcuzynski, pianist; George Miquelle, first cellist of the symphony; Mischa Elman, violinist; Alexander Kipnis, bass; Simon Barere, pianist; Dorothy Maynor, soprano; Josef Gingold, new concertmaster of the orchestra; and Jascha Schwartzmann, symphony cellist.

Saturday night concerts are not repeat performances, although some soloists will appear on both Thursday and Saturday concerts.

Toscanini Series to Open Oct. 22

Toscanini's Beethoven cycle with the NBC Symphony will open on Oct. 22, instead of Oct. 29, as previously announced. The first program, to be broadcast at 5 p.m., EWT. over the NBC network, includes the First and Eighth Symphonies.

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Sixty-Fifth Year
October 1, 1944

1915—1945: *PROGRESS OR DECLINE?*

By

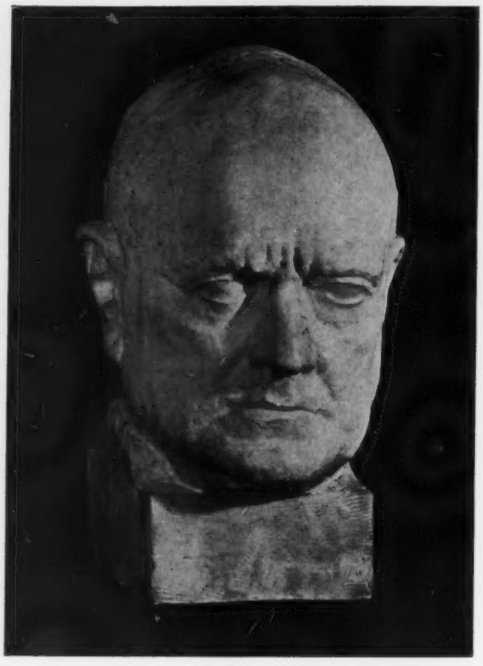
ALFRED FRANKENSTEIN

Part II

"I am no admirer of English music," says Van Vechten, who then promptly proceeds to express great admiration for Sullivan's comic operas. But of the contemporaries he is very dubious. Elgar is a bore. "Cyril Scott is interesting. Holbrooks, Delius, Grainger, Wallace and Bantock write much complex music for the orchestra, to say nothing of piano pieces, songs and operas . . . I find Scott's piano pieces better."

Of these, only Delius, at least in the opinion of some of us, is a top-flight composer. Scott now occupies about the same position as Grainger, one somewhat similar to that of Edward German, whose dance suites hold their popularity. Van Vechten does not even mention the great post-war triumvirate of Vaughan Williams, Bax and Holst, although all of them had produced important works before 1915, and Holst had been active since 1900. Vaughan Williams remains an important figure in large symphonic, choral and other fields; Bax is considered by some to have maintained his stature, and even grown; while the figure of Holst, since his death, has somewhat receded. I, for one, am not ready to suggest that either Holst's Fugal Concerto or the Viola Sonata of Bax is without meaning today. There were, and are, other post-war British composers of value—among others, Goossens, Bliss, Berners, Moeran, Ireland, Rubbra, the last-named in particular coming to the fore as a symphonic composer in the last few years. William Walton was only 13 years old when Van Vechten wrote Music After the Great War, Constant Lambert was 10, and the now much-played Benjamin Britten all of two. And there are many other names.

IGOR STRAVINSKY
as portrayed by Soudeikine.



JEAN SIBELIUS,
from a bust by Vaino Altonen.

This summary hardly gives a fair estimate of the extent of the present-day musical movement in Britain, which has been nourished in part by the renaissance of folk-song and the incorporation into their works by some composers of the older modes and polyphony that graced music of England's past.

Iberia's Muse Assayed

"Spain has been heard from recently," Van Vechten continues, "Spain, which has lacked a composer of 'art music.' Albéniz and others have been writing piano music, and now we are promised a one-act opera by Granados. Perhaps in time Spain may lift her head high and twinkle her castanets to some purpose, on programs devoted to her composers. But now it is Bizet, Chabrier, Debussy, Laparra and Zandonai who have perverted these castanets and tambourines to their own uses."

Manuel de Falla, perhaps the greatest composer Spain has produced since the 16th Century, was apparently one of the also-rans who had been writing piano music, if, indeed, the American writer was thinking of him at all. Falla's Four Spanish Pieces for the piano are dated 1907-8, but his opera La Vida Breve had been performed in Nice, Paris and Madrid in 1913-14. Van Vechten was to make amends for his failure to mention Falla in the paper under discussion when, in 1919, he published his book, The Music of Spain, but even here the supremacy of this composer is not recognized. Missing, too, are some further names which command respect today, such as Joaquin Turina, the brothers Halffter, and others.

The American Scene

"I shall not hesitate on the music of America," says Van Vechten, "because in a country that has no ante-bellum music—one cannot speak with too great enthusiasm of Ethelbert Nevin and Edward MacDowell—there is no immediate promise of important development." And yet the creation of music has been mightily on the move in these United States in the past twenty years, and it has in some respects transcended the limitations of the Nevins and the MacDowells.

It may also be that some of the older generation of Americans were not so bad as they were painted! Not long ago Pierre Monteux revived Henry F. Gilbert's Dance in Place Congo, which holds up extremely well, and at the moment of writing Victor releases a highly respectable Suite for Strings composed by Arthur Foote in 1907. Some music of Charles T. Griffes also retains freshness. Prophecy is not the business of the present article, but it is nevertheless predicted in this place that one discovery of the future will be that the United States has had a much more creative musical past than is commonly admitted at the present time. Perhaps we shall see new beauties in the work of the pioneers and esteem them as period pieces at least.

Be that as it may, few are likely to disagree with the statement that today American music can stand on its own feet by contrast with the imported article, and that such composers as Harris, Copland, Sessions, Schuman, Piston, Barber, and countless others are doing things worth listening to. Most of these composers were boys in 1915, but Charles Ives was not, although Van Vechten overlooks him entirely. He did not dream that a composer as advanced in original "disharmony" as Ives was working in this country, nor did he perceive what the new rhythms and instrumental devices of jazz were going to do to all music in the years immediately following the war.

As a matter of fact, American composition has been so much on the move as to be more than slightly disturbing. The 1938 edition of Clare Reis' Composers in America gives detailed information regarding some 200 creators of music then living in the United States, and a supplementary list of about 300 more, the whole representing, in all probability, not more than half of the total number of American composers then attempting to write serious music. One wonders how many mute, inglorious Beethovens it takes to produce one Harris, Milhaud or Hindemith, and when this speculation turns to the amount of music hopefully set down each year, the mind falters. . . .

The Sibelius Boom

"Finland has presented us with Sibelius," says Van Vechten, "whose latest works indicate that Helsingfors may have something to say about the trend of tone after the war, and from Poland Karol Szymanowski has sent forth some strange and appealing songs."

Helsingfors did have something to say about the trend of tone after the war, and, in the opinion of some of us, a great deal more than was warranted. The Sibelius boom of the 1930's has now somewhat died down, and musical journalists no longer tremblingly record the labor pains of the Eighth Symphony. That boom was partly artificial, stimulated by political backing. It was partly sincere in that Sibelius provided the public with new examples of the 19th Century romantic idiom which it loves. And the Finnish composer provided certain critics with the inestimable privilege of seeming to be at the head of the procession while at the same time they could still indulge in a good, old-fashioned cry.

One of Van Vechten's remarks about Szymanowski is interesting: "Perhaps it will be Karol Szymanowski of Poland or a new César Franck in Belgium who will rise to write of the intensity of suffering through which his country has struggled." As a matter of fact, post-war music was notable for its lack of reference to the sufferings of the war period, Szymanowski's as well as that of everybody else. It is also very likely that music after World War II will sedulously avoid wartime references, and that the war Symphonies of the present will not survive their moment. It is perhaps worth adding that the music of César Franck is by no means an outgrowth of the Franco-Prussian war; this pretty legend is altogether without foundation.

In Other Lands

Van Vechten concludes his article with a discussion of the Russians, which means that he overlooks two important areas of the world which have contributed much to the music of our century. Central Europe has given us at least one commanding master, Béla Bartók, and a good many lesser but interesting figures, like Kodály, Janáček and Martinů. Martinů was a young student in

ARTHUR HONEGGER
from a photograph made in his youth.

In the concluding installment of this article, Mr. Frankenstein, music critic of San Francisco Chronicle, and Musical Courier's representative in that city, here considers the last three decades' development in the music of Spain, Britain, America, Czechoslovakia, Poland and Russia, in the light of the progress made since the publication of Van Vechten's Music after the Great War in 1915.—EDITOR'S NOTE.

BÉLA BARTÓK

1915, but the careers of Bártok and Kodály were well launched. In 1915 one might as well have talked of composers on the moon as of composers in Latin America, but Mexico and Brazil have since produced significant contributions to the world repertoire with the works of Chávez and Villa-Lobos, among others, and one suspects that Latin America will loom increasingly large on the world stage as time goes on.

The final pages are introduced with the claim that "it is to Russia, after all, I think, that we must turn for the inspiration, and a great deal of he execution of our post-bellum music." First of all, according to Van Vechten, we were destined to become aware of the riches of the Russian 19th Century, particularly the then unknown operas of Rimsky-Korsakoff and Moussorgsky. The influence of the recently deceased Scriabin would also be strong. "As for Scriabin's strange scales and disharmonies, Igor Stravinsky has made the best use of them. Igor Stravinsky, perhaps the greatest of all the musicians of the immediate future."

Stravinsky's impact upon America during the war years and for a long time afterward parallels the French Wagner-furore of the 1880's. He appears as the composer of the future even in that farrago of rampant asinity, the article on music contributed by the late Henry T. Finck to the anthology called These Eventful Years published by the Encyclopedia Brittanica Company in 1924.

Finicky Finck

This paper of Finck's deserves attention, since to a certain extent it parallels Music After the Great War, but was written nine years later. These Eventful Years was a vast compendium of articles on every conceivable subject, the whole providing a survey of the 20th Century during its first quarter. Finck's contribution now reads as if it had been written by a precocious, opinionated child, but it nevertheless contains a flash of prophetic insight on one or two matters.

Finck's general approach may be gauged by this paragraph: "Lack of a sense of humor is, one fears, the reason why such 'speech-song' operas as Wolf-Ferrari's Le Donne Curiose came into existence. They are based on Verdi's equally unmelodious Falstaff. But the reason why Verdi put no tunes into that opera was that at the age of 80 he had no more up his sleeve." When he comes to Stravinsky, Finck hands out lavish praise for the wrong reasons. He describes The Fire Bird as "proletarian jazz ennobled by genius and raised to the rank of a Bach fugue," and he sees the Three Pieces for String Quartet, one of Stravinsky's most desperately serious works, as "an instrumental joke." Nevertheless Finck concludes with these highly significant words: "Stravinsky's wit, his imagination, his ability to make cacophony agreeable, his inexhaustible fund of harmonic and orchestral tricks—why, this Russian can do more with twenty players than Richard Strauss or Gustav Mahler with a hundred and twenty! That way lies the future of music. There has been too much piling of Pelion on Ossa."

Linked Stravinsky to "Five"

This development, which Finck could sense in 1924, was much less perceptible to Van Vechten in 1915. In the paper called Igor Stravinsky, a New Composer, published in the same volume as Music After the Great War, the old evolutionary chain is brought into play again. Van Vechten sees Stravinsky as "the logical descendant of the really Russian composers (brushing aside the Tchaikowsky-Rubinstein interlude; nationalism was, of course, no object with these musicians). There are suggestions of Stravinsky's style as far back as Glinka. . . . You will find the germ of his method in Borodin's Symphonies; from Moussorgsky to Stravinsky is but a step, especially if you refer to the original text of Boris Godounoff and not the Rimsky-Korsakoff version. In fact Stravinsky, in spite of his radical departures from academic methods, is the inevitable defender of the faith of the famous 'Five,' whose slogan was 'Nationalism and Truth.' As all real progress in the arts is dependent, in a measure, upon the past, it is necessary to establish this fact."

Van Vechten could not, of course, foresee the Russian Revolution of 1917, nor Stravinsky's "returns" to Pergolesi, to Bach, to Delibes, to Tchaikovsky. That the composer whose use of dissonance was "an art in itself" would shortly be writing pages of the utmost diatonic clarity must have seemed a preposterous idea in 1915. And yet his summary of Stravinsky's future influence is, in some respects, far from wide of the mark—"conciseness, development of the complexities of rhythm, and invention of chord-formation." This applies quite well to the later music of Stravinsky, and to that of the countless composers in Europe and America who have subscribed to his influence.

The Role of New Inventions

Van Vechten's article deals solely with composers. It does not seem to have occurred to him that the forms, structures and instrumentalities of music might be changed by the new post-bellum age. In the Musical Quarterly for October, 1921, the same author published a paper called On Hearing What You Want When You Want It, the whole point being at that time you couldn't hear what you wanted when you wanted it. The phonograph of 1921 was scarcely out of the toy stage. Today the Musical Quarterly publishes a record-list in every issue, and, thanks to the discs, an immense amount of the literature is instantly available.

Broadcasting has effected a still more profound change in the distribution of music. It is also breeding its own peculiar forms and procedures, and it may be that radio, the sound-film, and the two combined in television will in time supplant the present forms and structures of musical composition and distribution. For these things are making far-reaching changes in the relationships of composer, executant, audience, patron-sponsor, publisher, critic and concert manager.

Music survived the holocaust of 1914-18, and afterward it flourished a thousand times more healthily than anyone dared to predict. And this is the only prophecy for today which one can surely derive from the shaking events of our time.

MANUEL DE FALLA IN HIS GARDEN
at Granada, discussing the interpretation of his music with George Copeland, the American pianist, in 1932.

BOHUSLAV MARTINU (right)
and Mischa Elman, centre, receive congratulations from Serge Koussevitzky after the premiere of the Czech composer's Violin Concerto by Mr. Elman last winter. (Photo by Larry Gordon.)

HEITOR VILLA-LOBOS

ERNEST BLOCH

Cincinnati Symphony Launches Jubilee Year Programs

EUGENE GOOSSENS,
noted composer, Musical Director and Conductor of the Cincinnati Symphony.

By MARJORIE GARRIGUE

CINCINNATI.—The notable tradition of Cincinnati music will be enhanced during the 1944-45 season by the celebration of the Cincinnati Symphony Orchestra's Golden Jubilee, with twenty pairs of concerts under the direction of the distinguished conductor-composer, Eugene Goossens.

The success of the Golden Jubilee already seems assured. The management and many committees have organized careful planning for promotion and the sale of tickets. Downtown stores have heralded the season with artistic window displays emphasizing the importance of music in the community. Cincinnati newspapers have pointed with copious copy and pardonable pride to the significance of maintaining in their city one of the world's foremost orchestras. One of the largest department stores has donated its billboard space for September—some thirty excellent locations—picturing a striking and dignified silhouette of the orchestra in performance.

Programs will be inaugurated Friday afternoon, Oct. 13, and Saturday evening, Oct. 14, with the Beethoven Ninth Symphony, featuring as soloists Anna Kaskas, Florence Kirk, John Dudley, and Gean Greenwell, and the Cincinnati May Festival Chorus as the choral unit.

During the succeeding concerts the Golden Jubilee will present as soloists Claudio Arrau, Jeanette MacDonald, Alec Templeton, Zino Francescatti, Morton Gould, Artur Rubinstein, Jascha Heifetz, Fritz Kreisler, Oscar Levant, Marjorie Lawrence, Argentinita, Jose Iturbi, Lauritz Melchior, Ezio Pinza, and Alexander Brailowsky.

Conductor Marks 14th Season

When Goossens steps to the podium on Oct. 13, he will enter his fourteenth season as conductor of the Cincinnati Symphony. He came to Cincinnati in 1931 as conductor of the twenty-ninth May Festival and was appointed simultaneously to the position of conductor of the Orchestra. Born in England, Goossens is one of a family of musicians whose paternal ancestry was Belgian. Both his father and grandfather were conductors of opera on the Continent and in Britain, his mother was an operatic contralto; his brother Leon is a well-known oboe virtuoso in London, and his sister is a noted harpist.

As conductor, Goossens was a protege of Sir Thomas Beecham, who engaged him as a member of his opera company for eight years. In addition, he conducted a number of choral societies in England and appeared as guest conductor of virtually all the important orchestras in the British Isles. He first came to America in 1923 to conduct the Rochester Philharmonic, where he continued with much success for eight years. From there he went to Cincinnati.

Goossens is considered one of the eminent living composers and his many works for orchestra have brought him wide renown. He also has written two operas, Judith and Don Juan de Mañara, the latter being the only modern opera selected for presentation at the famous Coronation Music Festival in London. His first symphony, Opus 58, dedicated to the Cincinnati Orchestra, was given its world premiere at the closing concert of the season 1939-1940.

Mr. Goossens has already announced for the Golden Jubilee many notable works, including:

Beethoven's Symphonies Nos. 1 and 9; Berlioz's Harold in Italy; Brahms' Symphonies Nos. 2 and 4; Bruckner's No. 4; Chausson's First; Dohnanyi's Suite, Op. 19; Gliere's No. 3; Howard Hanson's No. 4, which recently won the Pulitzer Prize for the composer; Haydn's Symphonies in C minor and The Hen; Mahler's Song of the Earth; Mendelssohn's No. 3; Mozart's Jupiter Symphony; Prokofieff's Classical Symphony and Suite, Romeo and Juliet; Ravel's Septet for harp and strings; Saint-Saens' No. 3, with organ; Schumann's No. 3 and an orchestral transcription of Carneval; Shostakovitch's No. 8; Richard Strauss' Alpine Symphony; Tchaikovsky's No. 6 and Manfred Symphony; Vaughan Williams' No. 5 and London Symphony.

Eminent History of Orchestra

Beethoven's Symphony No. 1, in C-major, is reminiscent of the first concert of Cincinnati's first professional Symphony Orchestra, the Philharmonic Society, which was given on Jan. 24, 1857, in Smith and Nixon's Hall. The Beethoven No. 1 was played on that historic occasion. Even that event was preceded by fifty years of excellent musical expression in Cincinnati by means of military bands, choral societies, and amateur orchestras.

After the Civil War a tremendous impetus was given to Cincinnati's appreciation of and participation in music by the famous May Festival under the direction of that great pioneer of music, Theodore Thomas.

Following this success of the May Festival in 1872, the celebrations were conducted bi-annually, attracting visitors from neighboring cities and communities for hundreds of miles. The founders of the May Festival established Music Hall and the College of Music of Cincinnati.

In the same year that Thomas appeared here, two men were working out a plan for the organization of a new permanent orchestra which was to have the name of the Cincinnati Orchestra. These men were George Brand and Louis Ballenburg. Their plan succeeded and they gave their first concert with an orchestra of forty men in Pike's Opera House on Tuesday afternoon, Dec. 17, 1872. The illness and subsequent death of George Brand left open the position of conductor, and Michael Brand was chosen for the post. For a number of years the latter continued as the conductor of the Cincinnati Orchestra, which eventually became the nucleus of the present orchestra.

It was in 1895 that a number of enthusiastic and music-loving women met to form the Cincinnati Orchestra Association Company. The idea of regular symphony concerts must be credited to Helen Sparrman, who together with Emma Roedter and Mrs. William Howard Taft were the principals in the organization of the present Cincinnati Symphony Orchestra. They began with a fund of $15,000. and in the spring of 1895 presented three series of three concerts each at Pike's Opera House. The orchestra of forty-eight men, recruited chiefly from the forces of Michael Brand's Cincinnati Orchestra, was conducted by the noted Frank van der Stucken, Anton Seidl, and Henry Schradieck.

FRANK VAN DER STUCKEN,
first conductor of the Cincinnati Symphony Orchestra, conducted the opening program, Jan. 17, 1895, and remained as conductor through the season of 1906-07.

Women's Committee Influential

These concerts were sponsored by the Association of fifteen women, of which Mrs. William Howard Taft was president until 1900, when her husband, later President of the United States and Chief Justice of the Supreme Court, was appointed Governor of the Philippine Islands. Mrs. Taft was succeeded by Mrs. Christian R. Holmes, who held the office for thirteen years. Upon her resignation, Mrs. Charles Phelps Taft was elected President, and held this office until the Orchestra was re-incorporated and became the major project of the Cincinnati Institute of Fine Arts in 1929.

The first permanent conductor of the Cincinnati Symphony Orchestra was Frank van der Stucken, who, in that same year of 1895, became director of the Cincinnati College of Music. Both the Orchestra and the College prospered under Van der Stucken's leadership. Between Van der Stucken and Goossens the permanent conductors have been: Leopold Stokowski, 1909-1912; Ernst Kunwald, 1912-1917; Eugene Ysaye, 1918-1922; Fritz Reiner, 1922-1931. Guest conductors were called in to complete the season of 1917, during which Kunwald had resigned. They were Walter Henry Rothwell, Victor Herbert, Henry Hadley, Ossip Gabrilowitsch, and Eugene Ysaye.

The Golden Jubilee celebration during the current season is more than a vibrant tribute to fifty years of the best music in Cincinnati. It is a symbol of a great city's continued spiritual growth, and intensity of desire for the beautiful.

THE MICHAEL BRAND ORCHESTRA in 1894 was the nucleus of the then newly organized Cincinnati Symphony. With the addition of seven men to the above ensemble and the noted conductor, Frank van der Stucken, the first concert of the Cincinnati Symphony was given on Jan. 17, 1895. Michael Brand was appointed assistant conductor and is shown above leading a rehearsal of the original ensemble. (Photo by Longley.)

AUSTRALIA

Ormandy's Conducting Tour Forges Ties Between Commonwealth and U. S.

By ELIZABETH PLUMMER

SYDNEY, N. S. W.—The arrival in Australia of the American conductor Eugene Ormandy was most opportune. Not only did he conduct concerts in the capital cities, but his personal interviews were published in leading newspapers and he gave auditions to talented young pianists and students.

Under the direction of the Australian Broadcasting Commission two concerts were given at the Sydney Town Hall. So great was the number of subscribers that the programs were repeated and several hundred people still were unable to obtain seats.

The first concert opened with God Save the King and The Star Spangled Banner, and then Ormandy's beautiful and brilliant transcription of a Bach Toccata, Intermezzo and Fugue was heard, followed by Mozart's "Adelaide" Concerto with Ernest Llewellyn, violinist, as soloist; Wagner's Meistersinger Overture and Brahms' Symphony D Major.

The second program included Beethoven's Egmont Overture, Haydn's Symphony B flat major, and with Allison Nelson, gifted 15-year-old pianist, César Franck's Symphonic Variations. Shostakovich's Fifth Symphony was also heard.

Ormandy in his conducting electrified the orchestra and audience by his virtuosity and viltality. He re-created the orchestra, somewhat depleted through war conditions, and the musicians rose to the heights under his baton.

AUSTRALIA WELCOMES EUGENE ORMANDY.

The American conductor, who recently toured Australia under the auspices of the U. S. Office of War Information, is seen bowing to applause from the stage of Sydney Town Hall during one of several concerts which he conducted with the Australian Broadcasting Commission's Symphony Orchestra.

Trust Fund Aided

A third concert was held in aid of the Gowrie Trust Scholarship Fund. Lady Gowrie thanked Mr. Ormandy and the ABC for the contribution, saying she hoped the Sydney Symphony Orchestra under Ormandy in direction would one day visit London, as she believed the orchestra would be as good an ambassador as an Australian Eleven! The program comprised the Handel-Ormandy Concerto in D Major, Samuel Barber's Adagio for Strings, Elgar's Enigma Variations, Beethoven's Symphony No. 5, and Johann Strauss' Emperor Waltz. This concert was repeated for the Musicians' Benevolent Fund, and was booked out a few hours after the office opened.

Before leaving for Melbourne, Mr. Ormandy conducted a free concert for all service men and women. All the concerts were heard throughout Australia through the network stations, Leith Stevens of the Radio Department of the U.S.A. War Information Office being in charge of the controls.

Mr. and Mrs. Ormandy, before leaving for Melbourne, were entertained by the members of the orchestra at a dinner, Haydn Beck, the concertmaster, paid a glowing tribute to the American conductor.

Notables Heard in Adelaide

ADELAIDE, So. AUSTRALIA.—Back to pre-war scale, Australia Broadcasting Commission activities included the visit of leading artists. Throughout Australia, 182 public orchestral concerts are to be heard during the 1944 season.

Concert tours are being made by the Australian cellist, Lauri Kennedy, now first cellist of the Los Angeles Orchestra; by Marjorie Lawrence, and by two young Adelaide artists, Lyndall Hendrickson, violinist, and Allison Nelson, pianist, who have been chosen by the A.B.C. to give concerts and make orchestral appearances throughout Australia.

At the opening of South Australia's concert season, Bernard Heinze conducted a musicianly performance of Brahms' Second Symphony. Soloist Jascha Spivakovsky (brother of Cleveland's concert master, Tossy Spivakovsky) read the Beethoven "Emperor" Concerto with devotion and understanding. He thoroughly deserved the thundering plaudits of the listeners. Later William Cade, local batonist, was heard on the podium. Heinze returned in June and presented Lauri Kennedy as his soloist. The much-awaited and discussed appearances of Eugene Ormandy roused ovations.

CYNTHIA HENDRICKSON

Premieres to Mark Schoenberg's 70th Birthday

The 70th birthday of Arnold Schoenberg, which fell on Sept 13, will be celebrated by most of the major orchestras this season. A feature of the celebration will be two world premieres: Theme and Variations for Orchestra (1943), to be played by the Boston Symphony under Koussevitzky late in October and the Ode to Napoleon (1943), for reciter, string orchestra, and piano, a setting of Lord Byron's satirical poem, which will be premiered by the New York Philharmonic under Rodzinski, with Mack Harrell as soloist, on Nov. 23, 24, 26.

Other recent works by this composer that have been scheduled are the Second Chamber Symphony (1940), to be played by the New York City Symphony under Stokowski on Nov. 20 and 21 and by the San Francisco Symphony, under Monteux, in December. The Kansas City Symphony, under Kurtz, plays the Concerto for String Quartet and Orchestra after Handel (1933) in December, and in January, the Pittsburgh Symphony, under Reiner, has programmed the Theme and Variations for Orchestra. Other conductors planning to perform one or another of these works are Mitropoulos, Goossens, Golschmann, Krueger, and Wallenstein. All compositions mentioned are in the G. Schirmer catalogue.

The original version of the Ode to Napoleon, for reciter and piano quintet, will be performed for the first time by Mr. Harrell with the Pro Arte Quartet at the University of Chicago on Dec. 8 and the University of Wisconsin on Dec. 9, under the direction of the composer. Mr. Schoenberg is also expected to be present at the other premieres.

Warren Merely Suffered Sprain, Will Continue Engagements

Leonard Warren, baritone of the Metropolitan Opera Association, contrary to reports published in this country, did not break his leg during a performance of Pagliacci at the Theatro Municipal in Rio de Janeiro, on Sept. 8, but rather severely sprained his ankle, according to advices received by his family here.

As described by the wife of the baritone, Mr. Warren, in the role of Tonio, had just finished the Prologue to the Leoncavallo opera when his foot slipped into a hole on the stage near the exit. Despite the excruciating pain in his ankle, the baritone sang through the opera without interruption and received a tremendous ovation. The following evening he planned, in spite of the injury, to sing the title role in a performance of Rigoletto but at the last moment, after the audience had filled the sold-out opera house, Mr. Warren yielded to doctors' advice and cancelled the performance.

The baritone is expected to complete his remaining engagements for the Rio de Janeiro opera season, which ends in mid-September. He will then sail for San Francisco, where he will appear in late September and early October in productions by the San Francisco Opera Association of Aida, La Forza del Destino, Rigoletto, Faust, and The Masked Ball.

Della Chiesa Flies to Hawaii to Sing for Troops

Vivian Della Chiesa plans to fly by U. S. Army bomber to Honolulu, where she will be heard during the greater part of October. She gives ten concerts for the armed services and two for the public during this Hawaiian stay. On her return, she appears with the San Francisco Opera Company. In the past eight months the soprano, well known to radio, concert and operatic audiences, has travelled several times across the United States, giving eighty concerts, many of them "repeats."

Miss Della Chiesa, born in Chicago, was a member of a musical family, her grandfather being a symphonic conductor and her mother a professional pianist, and her natural feeling for music was encouraged by them. At the age of three she began to take piano lessons; at seven voice and violin, and at fourteen her first professional public appearances began.

She made her operatic debut in November, 1936, with the Chicago Opera Company as Mimi in La Boheme. Shortly thereafter she was starring in a series of major radio broadcasts, and from then on the Della Chiesa career has been successful and varied. Among the highlights are two appearances as soloist with the NBC Symphony under Toscanini; others with the Chicago Symphony Orchestra and the Toronto Symphony; singing with John Charles Thomas in opera; starring in roles with the St. Louis, Cincinnati and Havana International Operas, and regular series of concerts.

Despite her extensive career in music, Miss Della Chiesa is youthful and beautiful enough to have been selected as the official "Sing-up Girl" by Division 11 of the U. S. Naval Air Station at Memphis, Tennessee.

The Eugene Goossens photograph on the Front Cover is by Carlson.

VIVIAN DELLA CHIESA

THE TOUR MUST GO ON!

Wars Notwithstanding Artists Must Keep Their Audience Dates

As Told to Russell Kerr

How problematic are the lives of artists, who travel more or less incessantly during the season, in days when railway drawing rooms are practically non-existent and a berth is sometimes hard to find! A star tenor or soprano may be "grounded" if his plane reservation is needed for the armed forces. Let us turn aside from the vexed prospect of hotel accommodations—those rare *desiderata* for which even gently-bred persons today contend with asperity, if not outright vehemence.

GLADYS SWARTHOUT.
"Rested on two cancelled reservations. . ."

The functionaries who know all about these woes—and more—are the executives in our chief music management chains who are charged with the task of planning tours—and seeing that their precious musical cargoes are housed and fed approximately as benefits their talents and temperaments.

Take as an exemplar of this useful calling Mary Crennan, head of the transportation department of Columbia Concerts, Inc., who handles all details of getting the more than 100 Columbia artists to the various stops they must make while on tour. Incessant telephoning to ticket sellers, standing in line for hours to get tickets, battling for reservations on trains and at hotels across the country—these are her daily routine.

There are no designated hours for her job. She is informed by the booking department of Columbia that violinist Albert Spalding, for example, is to give a concert in Memphis in a week. It is up to her to wheedle ticket agents into giving Mr. Spalding a berth, a roomette, drawing room or whatever accommodation will enable the artist to arrive in Memphis feeling fresh enough for an arduous performance. She must contact a hotel and arrange for a room and then route Mr. Spalding to his next engagement. Sometimes she is at the office, long-distance telephoning or waiting until midnight to get an O.K. on train reservations.

Spalding once spent an entire day in the lobby of a Kansas City hotel because a room clerk had overlooked his reservation. The violinist was gracious about it, however, accepting the incident as inevitable in these war days.

When Dancers Disagree

A major part of Miss Crennan's job is explaining to artists why they can't have a suite or other railroad accommodation they want. Of course, she says, most artists are pretty understanding about such things, but some just can't see the difficulties entailed by wartime travel. Often they stay over in a particular town and upset the entire intricate routeing she has mapped out. When this happens she has the whole job to do over, which means making many phone calls and sending many wires to cities on the tour route.

An example of the trouble that descends on Miss Crennan when things go awry is the time she arranged reservations at a Boston hotel for a ballet company. The hotel had confirmed separate rooms for five male dancers—a detail she had been explicit about because those particular five men were engaged in a company feud. When the troupe returned to New York the dancers were irate—the hotel, swamped with demands for rooms, had put them all in one large room, on cots!

Ballet companies are generally a difficult assignment, for the entourage includes, besides the sixty or seventy persons of the nimble toes and their husbands, wives or mothers, assorted household pets, ikons and samovars, several carloads of scenery and properties. Yet S. Hurok, now the nation's leading ballet impresario, has done heroic work in sending out the Ballet Theatre, whose repertoire has become increasingly popular throughout the country. This summer they played on the Pacific Coast, including series in San Francisco and at the Hollywood Bowl.

Anne Opperman, who has charge of transportation for the S. Hurok office, tells humorously of a last-minute threat which induced some tremors in that office as the troupe was setting out for the Coast. Everything had been prepared for the departure at 6 p. m. At five came a wire from the railway officials saying they couldn't guarantee any cars west of Chicago because of heavy movement of troops. By some miracle the railroad people found the cars, but it was pretty nerve-racking. Many times on these travels, she relates, the company manager has had to scour freight yards to find the necessary facilities.

Harps a Problem

In these days when the symphony orchestras have cut out many of their tours and opera companies have practically disappeared from "the road," the managements for these gigantic undertakings find their cares much multiplied. An example happened last season when a certain major orchestra arrived in the South without its music. But, somehow or other, the program went on. Orchestral veterans have pretty good memories!

Helen T. Sheridan, who manages the transportation details for National Concert and Artists Corporation, says that her problems mostly have to do with solo artists.

She is particularly proud of the fact that the Salzedo Ensemble of four musicians, including two harpists, finished their extensive coast-to-coast tour and returned last spring without ever having failed to find their bulky instruments waiting for them at the concert hall. Among her prize problem children are baggage masters and transfer men who dawdle. She also has a few choice things to say about designers of railroads to College towns that end many miles short of the campus.

TODAY USO TOURING IS IN VOGUE.
Lawrence Tibbett, Metropolitan baritone, who has given his art generously for the services, chats with Major H. M. Weeks at a USO Conference. (Photo by Leo Choplin.)

Divas Are Precious Freight

Prima donnas must be much maligned persons, for some of them have proved sweet-tempered even under the greatest provocations. There is a famous case in which the glamorous Gladys Swarthout sat up the best part of a night because of some faulty paper-work on the part of the Pullman company. Miss Swarthout had to get back to New York to sing in a Prudential radio show on Sunday evening, and had just finished a recital engagement in Ann Arbor, Mich. She had to take a train coming through from Chicago at 1 a. m. Though a berth had been reserved, all bedroom space was occupied, and therefore she graciously agreed to postpone her retiring until the train reached Detroit. Meanwhile, since the same train carried a Detroit-Buffalo sleeper, the porter wired ahead for a reservation—and got it. At Detroit, however, it was found that all the accommodations were gone again. That was the time the radio listeners heard their favorite mezzo-soprano, as usual, the following evening on the air, although she had sat up as far as Buffalo, "with two duplicate reservations under her," as she humorously explained later.

The male stars are not always nearly so easy to placate. Although Miss Sheridan will name you no names, she does recall uneasily some frenzied wires received from a popular baritone for whom a certain midwestern hotel had installed an extra bridge-lamp in his suite, and who had stumbled inadvertently over the electric cord, knocking the *dolce* out of his *bel canto*. . . . Then there was the time when, owing to some oversight on the part of the local management, Oscar Levant arrived in Washington to rehearse with the Philadelphia Orchestra on tour and found that the hall did not include a piano. What the volatile Oscar said on that occasion is not recorded, even in "Information Please."

Weather Complications

Extremes of weather, in a country as wide as ours, are naturally to be taken into account. If it isn't the deep snows in the Dakotas, it's probably a flood or cyclone in the Middle West, that puts a crimp into melodic travels. Take as a classic case, the time Vivian Della Chiesa had sung in the vicinity of Denver and had to make the next "jump" to Tucson by rail. Came a despairing telegram to NCAC, relating that the soprano had got involved with some floods that blocked the road, and what was she to do? Bulletins flew back and forth between headquarters and the front, advising the diva to "back-track" to Denver. Came a reply: "Can't get through," and another soothing admonition to try another line. At last she made it via Kansas City, but the trek was arduous, what with no reservations. She arrived for her concert triumphantly, however—at 6:30 p. m., just before the concert.

The types of travel conveyances met with nowadays are also fearful and wonderful. Earl Wrightson, baritone, last winter was booked to sing in Dubuque, Iowa, and afterwards at Sioux Falls, and the only way to get to the latter city on time for the concert was to change at a hamlet called Cherokee. The weather was piercing, and when the train arrived there, it proved to be a combination of mail, milk and general utility local, including a pot-bellied stove around which all the passengers gathered, rubbing their hands. "I'll never know where they dug it up," said the cheerful young singer, "but there was compensation at the end of the journey in the fact that one could buy griddle cakes and coffee—two cups—all for twenty cents."

MARY CRENNAN,
head of the transportation department for Columbia Concerts, Inc., looks over itineraries with a helpful railroad ticket agent.

Cruising With the Cossacks

Paul Stoes, advance man for NCAC, has gone through quite a few campaigns that rival in exhaustive effect any forced marches of our armies. He spent one of these periods in piloting the Original Don Cossack Russian Male Chorus through an extensive series of one-night stands in the Middle West. "For three weeks," says Mr. Stoes, "I didn't take my clothes off," and he sounds as if he means it. "Our hegira stretched from Bluffton, Ohio, to Rockford, Ill., via Dayton. All you people who admire the virile tones of the Cossacks, under their dynamic leader, Serge Jaroff, ought to consider that many times they have sat up—all 32 of them—the whole night before a concert. This is something that gets under the skin, finally, of even a Cossack."

Perhaps the nadir of the tour mentioned above occurred in the little town of Lima, Ohio, in which they arrived one night when, to quote Mr. Stoes, "it was raining cats and dogs." The company stood under an awning for four hours, with complaints rumbling in their basso tones, while Mr. Stoes rushed around hunting rooms in a small town for thirty-two men. Can one blame a timid small town housekeeper for being a little dubious about the prospect of entertaining a Cossack with muddy boots in her spare bedroom?

"In Oklahoma City we stayed up all night in order to get a bus to take us to Stillwell. Perhaps our worst experience was in Kansas City." There the only accommodations the singers could find was in what he described as "a dump so bad the army had even turned it down." Mr. Stoes says he backed out of the place with alacrity, closing the door behind him quickly, after he had got his charges placed, for 32 Cossacks on a rampage can be very inconvenient.

Even the Press Was Foiled

Thomas L. Thomas, the baritone, seems to have a penchant for running into the most involved things when on the road. This is complicated by the fact that he at times sings in two radio shows weekly, one in New York and another in Detroit. When he returns to the metropolis, he usually flies—if there is not a colonel or an admiral in his seat. Once he was put off at Buffalo because of a military "priority" and had to wait half a day till the next plane left. The resourceful Thomas put in the time by going to a defense plant and singing for the workers.

Once when he left Detroit to sing in a concert in Washington, D. C., everybody thought everybody else had packed and shipped his music. Arriving in the Capital, he found it was missing and phoned his personal representative in New York. The latter got duplicates of the music from the library at NBC at midnight and went to LaGuardia Field to meet a plane. He just missed one and sat up until the next left at 4 a. m., put the music on board, and went home to bed, thinking his duty well done. Next morning a frantic phone call came from Thomas to the management, asking where the scores were. One travel expert phoned the representative, who said Thomas was to send a bellhop to the airport to get it. This was relayed, but the plane was, naturally, four hours later than the first scheduled and the songs didn't arrive at the rehearsal 'til it was nearly over.

The singer had cancelled the hotel reservation made by the management, thinking he would get a room at another favorite hostelry, but this was found to be jammed. He waited until 2 o'clock to get a reservation. Meanwhile, the members of the musical press of Washington were more or less patiently waiting at the first place for an interview scheduled by the management. Perhaps they did it by means of mirrors, but finally the scribes caught up with the fast-moving baritone, and asked him grimly what were his impressions of Washington.

STYMIED . . .

Members of the Original Don Cossack Russian Male Chorus, which found "one-night stands" in the Middle West no picnic under today's travelling conditions.

What artists will or will not eat, do or will not do, as well as their passionate attachments to various hobbies, sometimes complicates their travel schedules. Altercations with dining car attendants and hotel head waiters have been known to ruin a disposition as well as an interpretation of the Sonata Pathetique. Some artists are very well balanced and have adjusted to present day dietary difficulties — as witness the case of Richard Crooks, the popular Metropolitan Opera tenor and his wife often taking with them on extensive tours an elaborate luncheon kit, with spirit-lamp and folding dishes, which enable them to make tea on trains and prepare the proper snacks before a concert.

A Steak Overdone

Other artists are more capricious. The case is related of one eminent pianist who arrived in a small but cultured community not far from New York for an evening concert. The music-lovers of the town thought a steak would be about the most precious expression of their homage, but the pianist clutched his head tragically at such gorging before a concert and demanded a turkey sandwich. The town was immediately scoured by a dozen desperate posses, and somewhere or other in a suburb devoid of delicatessens, the proper ambrosia for the god was found.

The hobbies take various forms. Nathan Milstein, for example, is quite reasonably addicted to amateur motion picture photography. In previous seasons, before Pullman reservations were scarce as the dodo, he insisted that his management book only train reservations, so that he could make stop-overs where he chose to photograph the scenic beauties of America. The management never knew when he would arrive in any town. Nor did the local concert committees. The tale is told of a certain ladies' music club in Ottawa which made elaborate preparations for a tea to the personable young violinist the day before the concert. Many hearts must have been broken, as the tea got colder and colder. Shortly before the recital Milstein turned up, triumphantly waving a roll of film.

Sartorial Difficulties

Chapters could be written about the complications which costume—its arrival or non-arrival—has injected into musical travel schedules. One case will suffice to indicate the scope and possibilities of the subject. Joseph Szigeti has a particular phobia about his dress clothes arriving at a concert in a rumpled state owing to exigencies of travel. On one occasion he sent ahead his tails to the local Civic Concert committee, with instructions to have them pressed and delivered to the train. The idea was that he would slip into them at the last moment and emerge fresh as a daisy.

But the train was late and the concert committee waited feverishly at the station. Immaculate was the garment, but where was the violinist? Came the haunting fear that he might have arrived at the hall by some other means. Would their idol be forced to appear in street clothes or perhaps—horrid thought—even play behind a screen? However, the train got there shortly before concert time, and Mr. Szigeti hastily accepted their greetings and raced for a lightning change. He made it.

"During the season," says Miss Sheridan, "we have many headaches, but afterward we laugh at them as amusing memories. When you have to route more than 200 artists of all varieties, concert, lecture, and popular features, the tension is sometimes intense." The NCAC list ranges from divas, virtuosos and ensembles, to noted lecturers, radio singers, and even a "mentalist" who reads the minds of audiences. But in his case they never have to worry, because he always knows by intuition whether anyone is in his berth.

Cleveland Orchestra Plans Five Weeks' Tours

CLEVELAND.—The Cleveland Orchestra will play 46 concerts during 3 major tours which will take it to 10 states this season. The first will open in Ann Arbor, Mich., on Nov. 12, and continue on succeeding days in Saginaw, Grand Rapids, and Jackson, Mich.; Findlay and Delaware, O. On Feb. 4 to 16, the orchestra will appear in Buffalo, Binghamton, Schenectady, Saratoga Springs and Elmira, N. Y.; Pittsfield, Worcester, Northampton, Springfield and Hadley, Mass.; Hartford and Stamford, Conn. Another tour of a fortnight will open on March 12 in Sharon, Pa., and continue in Altoona, Scranton, Wilkesbarre and Lebanon, Pa.; Fredericksburg, Richmond and Roanoke, Va.; Charleston, W. Va.; Durham, Greensboro, Charlotte, Asheville and Winston-Salem, N. C.; and Spartanburg, S. C. The orchestra will visit Toledo once during the season, give two concerts in Akron, O., and make its regular Sunday evening broadcasts during the tours.

Vladimir Golschmann, in charge during 12 weeks of the season, will direct during the major part of the tours. The concert in Ann Arbor will fall to George Szell and Fritz Reiner will conduct one event in Oberlin. Rudolph Ringwall, associate conductor, will lead one of the Oberlin concerts and the three Children's Concerts in Binghamton, Elmira and Greensboro.

Menuhin and Landowska to Give Town Hall Joint Program

Appearing together for the first time on any stage, Yehudi Menuhin, violinist, and Wanda Landowska, harpsichordist, will give a joint recital as a feature of the 15th annual Town Hall Endowment Series. The recital, which was suggested by Mr. Menuhin, will take place on Dec. 20 at Town Hall. A joint recital by Adolph Busch, violinist, and Rudolf Serkin, pianist, will open the series on Oct. 31. Other events include recitals by Lauritz Melchior, tenor of the Metropolitan, Jan. 17; Walter Hautzig, pianist, winner of the 1943 Town Hall Endowment Series Award, Feb. 7; and Marjorie Lawrence, soprano of the Metropolitan, Feb. 21.

Ann Arbor Series Includes 20 Concerts

ANN ARBOR, MICH.—Dr. Charles A. Sink, president of the University Musical Society of the University of Michigan, has announced 20 major concerts at the university this season. Ten programs, on the 66th Choral Union Series, will be given as follows: Helen Traubel, Nov. 4; Cleveland Orchestra, George Szell, guest conductor, Nov. 12; Fritz Kreisler, Nov. 17; Josef Lhevinne, Nov. 27; Carroll Glenn, Dec. 5; Boston Symphony, Serge Koussevitzky, conductor, Dec. 11; Vladimir Horowitz, Jan. 15; Dorothy Maynor, Feb. 3; Westminster Choir, John Finlay Williamson, conductor, Feb. 11; Chicago Symphony, Désiré Defauw, conductor, March 19. Handel's Messiah will have its annual performance on Dec. 17. Soloists are Ellen Osborn, soprano, Mary Van Kirk, contralto, Hardesty Johnson, tenor, Gean Greenwell, bass. Hardin Van Deursen will conduct the University Choral Union and a special orchestra. The Budapest String Quartet will give the fifth annual Chamber Music Festival on Jan. 19 and 20. The 52d annual May Festival of six concerts will be held May 3, 4, 5 and 6.

Tibbett Sings for Wounded

Lawrence Tibbett was on the program of a show given recently at Mitchell Field, Long Island, for convalescent soldiers, some of whom had returned from overseas only 24 hours prior to the performance.

ENZA GONZALEZ,

Philippine soprano, has returned to the United States after an exciting ten weeks' USO assignment in Labrador and Greenland. This was Miss Gonzalez's second tour of army bases. The first one was to the Panama Canal Zone, where she sweltered; in Labrador she "could have frozen with ease in the northernmost sections," as the unit flew 32 degrees beyond the Arctic Circle. Here she is shown at right, in a more temperate clime in Labrador, in company with one of the native daughters.

RADIO: Prodigality of U. S. Broadcasts Sets World Standard

By WILLIAM TAYLOR

The striking differences between radio in this country and in Europe formed the subject of a recent conversation with an erudite European who was forced to seek a haven in this country because of the war. His observations, based on a fresh viewpoint, gave us plenty of food for thought.

"It is amazing to discover the wealth of cultural background in all its phases which is at the disposal of every American by simply turning the dial of the radio. I am astounded," he continued, "at the development of the magnificent radio systems that you have in this country, and the high calibre as well as prodigality of all types of entertainment, particularly in the field of music."

What he said was true, and we began to wonder how many American radio listeners appreciate their good fortune. Audiences take this rich supply for granted. Perhaps it is the old story that familiarity breeds contempt.

A Vast Organization

We do not stop to consider the tremendous effort that is put forth by smoothly functioning radio organizations, nor the development of the tie-up with big business, which sponsors so many of the more important broadcasts. Then, too, there are the ramifications of advertising agencies, which have played their part in working with the networks and commercial concerns to evolve finer and better programs.

We might mention also the prodigious task of selecting soloists, orchestras, the arrangement of programs, and by no means least, the discovery and promotion of unknown talent. It is, indeed, staggering to realize just what has been accomplished in broadcasting development in this country, all within a few years. And the end is not in sight. More wonders will be performed in the coming post-war world with television.

As an example, by taking a quick glance at the musical programs for the afternoon and evening of a recent Sunday, we find twelve soloists, members of the Metropolitan Opera Association; eleven other singers, well known to radio; a famous Broadway star; two nationally known symphony orchestras; a Negro choir, noted for its singing of spirituals; the orchestral music of a famous ballet organization; two internationally known violinists, as well as two excellent American pianists—and these are only the high spots.

Here is an array of contrasting top ranking talent available without cost or effort to every radio owner all over the nation, in even remote hamlets.

This great medium for cultural and educational advantage should not be taken as a matter of course. We should be deeply grateful and proud of these splendid radio organizations. They have enormously enriched our life; their foresight, imagination and highly geared efficiency have made all this possible. We should, indeed, count our "Radio Blessings."

Concert Highlights

An event that was eagerly awaited by radio listeners was the second concert appearance of Fritz Kreisler on NBC's Telephone Hour, Oct. 9 (9:00 p. m. EWT.) An indication of the country-wide interest his radio broadcasts have aroused was the fact that there was such a deluge of requests for an announcement of his program, that he released it far in advance. He played Londonderry Air, his own Schön Rosmarin and the first and second movements of Bruch's Concerto No. 1 in G Minor. Mr. Kreisler's first radio appearance was on this hour in July.

Philadelphia Orchestra Lists

The Philadelphia Orchestra, under Eugene Ormandy, began the second season of weekly Saturday afternoon broadcasts over the Columbia network, Sept. 30. (5:00 to 6:00 p. m. EWT) Pierre Monteux, conductor of the San Francisco Orchestra, directs the concerts of Jan. 6 and 13. Saul Caston, associate conductor of the Philadelphia Orchestra, is in charge on Dec. 30. A notable list of soloists has been selected for the broadcasts. The roster includes Erica Morini, Patricia Travers, Nathan Milstein and Isaac Stern, violinists; William Kapell, Claudio Arrau, Artur Rubinstein, Hilda Somer, Rudolph Serkin and Rudolf Firkusny, pianists; and Gregor Piatigorsky, cellist. Harl McDonald, composer, and manager of the orchestra, returns as annotator.

The New York Philharmonic broadcast the final concert of the orchestra's Summer series from Madison Square Garden today, Oct. 1, over WABC, which Dr. Artur Rodzinski directed. Helen Traubel was the soloist. With the broadcast of Oct. 8, as the orchestra begins its regular fall and winter subscription season, the broadcasts resume from Carnegie Hall.

Cleveland Anniversary

Oct. 15 marks the second year that the Cleveland Orchestra, with guest soloists, has been heard over the Mutual network. Vladimir Golschmann conducts, and also has been engaged for twelve more concerts. Other conductors to participate in the series include George Szell, Fritz Reiner, Eugene Goossens, and Dr. Frank Black. It is expected that Erich Leinsdorf, recently honorably discharged from the army, will appear during the series.

Gladys Swarthout was guest soloist with André Kostelanetz and his orchestra on The Pause That Refreshes On the Air over WABC Sept. 10. A most versatile artist, Miss Swarthout has one of the largest radio followings of any singer on the air.

Featured on the second program of Music America Loves Best, on Sept. 10 were three of the outstanding recording stars for RCA Victor, Lawrence Tibbett, Erica Morini, and Gertrude Niesen, popular songstress of the Broadway hit, Follow the Girls. The RCA Victor Orchestra and Chorus were under the able direction of Jay Blackton.

It was a delight to radio audiences when Marian Anderson was again guest soloist with Donald Voorhees and the Bell Symphonic Orchestra on NBC's Telephone Hour, Sept. II. She was heard at her best in a well balanced program.

NBC informs us that Dr. Frank Black will continue batoning the NBC Symphony until late in October, and then do a series of guest performances with the Cleveland Orchestra. Dr. Black conducted the Clevelanders last season and took the organization on a tour.

Eleanor Steber was the guest artist on The Voice of Firestone Sept. 18, over NBC. This was Miss Steber's first appearance on this series, and resulted in lovely singing enthusiastically received.

Music varied enough to suit every taste, highlighted the Sunday afternoon Family Hour broadcast on Sept. 10 starring the Metropolitan Opera's youngest diva, Patrice Munsel, with Reed Kennedy, Jack Smith and Al Goodman's orchestra and chorus.

Josephine Antoine, soprano, and Reinhold Schmidt, basso, were heard on the Carnation Contented Program, Sept. 11. Conductor Percy Faith featured The Bells of Normandy Are Ringing Again, with chorus and orchestra.

New Series to Pick Soloists

A new series of semi-classical musical programs, sponsored by the Allegheny-Ludlum Steel Company of Pennsylvania, makes its bow over the Mutual network Oct. 1. The program, titled Steel Horizons after the name of the house organ which the Steel Company services to customers, features John Baker, baritone of the Metropolitan. The orchestra is led by Frederick Dvonch. A factor that should stimulate a wide popular interest in this new program is the selection of a woman guest soloist to be featured each week, through auditions in various large cities. The winners will be brought to New York by the sponsoring company with all expenses paid, in addition to receiving a regular fee for their professional appearance. The auditions, arranged through Mutual stations, will attempt to unearth professional talent as yet unrecognized.

Randall's Island Stadium was the scene of a home front protest against Nazi persecution of the people of Europe, Sept. 10, before an audience estimated at 5,000. This interfaith demonstration carried a promise for those abroad, and a pledge for those at home. Broadcast over WNYC, the two hour and a half program, which included Mayor La Guardia (as master of ceremonies) and notable speakers, was highlighted with two Metropolitan Opera stars. Lily Pons sang the La Marseillaise, and Frederick Jagel did our National Anthem. Also participating were the Hall Johnson Choir, singing several spirituals, and the City Amateur Orchestra, conducted by Judge Leopold Prince.

Mutual has added six stations to its chain, now totaling 239: Valley City, N. D.; Calumet, Escanaba, and Marquette, Mich.; and Clovis, and Tucumcari, N. M.

The sale of radio station WSAI, Cincinnati, by Crossley Radio to Marshall Field for $550,000 was approved by FCC in Washington.

The first practically complete radio performance of Porgy and Bess goes with high credit to CBS, with its Sept. 19 broadcast on the This Is My Best program.

Contemporary Concerts Launched

The newly created Blue Network series, Contemporary Composers' Concerts, opened Sept. 5 with Paul Whiteman as conductor and commentator. The novelty of the evening was Stravinsky's Scherzo a la Russe, written especially for the occasion. It is possibly the worst score that has come from that composer's pen, cheap music tawdrily scored. A little piece by David Rose, on the same program, shone by comparison. Also on the program were Harris' second movement from his Sixth Symphony, two folksongs arranged by him, and the familiar hymn, Rock of Ages, arranged by him for orchestra and chorus. On Sept. 19 the chief feature was Roy Harris' recently composed Piano Concerto, performed by his wife, Johana. It is provocative and brilliantly orchestrated material, with compelling themes, sensitively harmonized and rhythmed. Mrs. Harris' playing was as artistic as it was scintillant. Blue Network has established a Creative Music Fund for these broadcasts, and thirteen commissioned works figure in the series this season.

The Boston Symphony broadcasts for Allis-Chalmers (Blue Network) resume Oct. 7, with Koussevitzky conducting. There will be thirty concerts, with five guest batonists assisting, Szell, Mitropoulos, Richard Burgin, Leonard Bernstein and Arthur Fiedler.

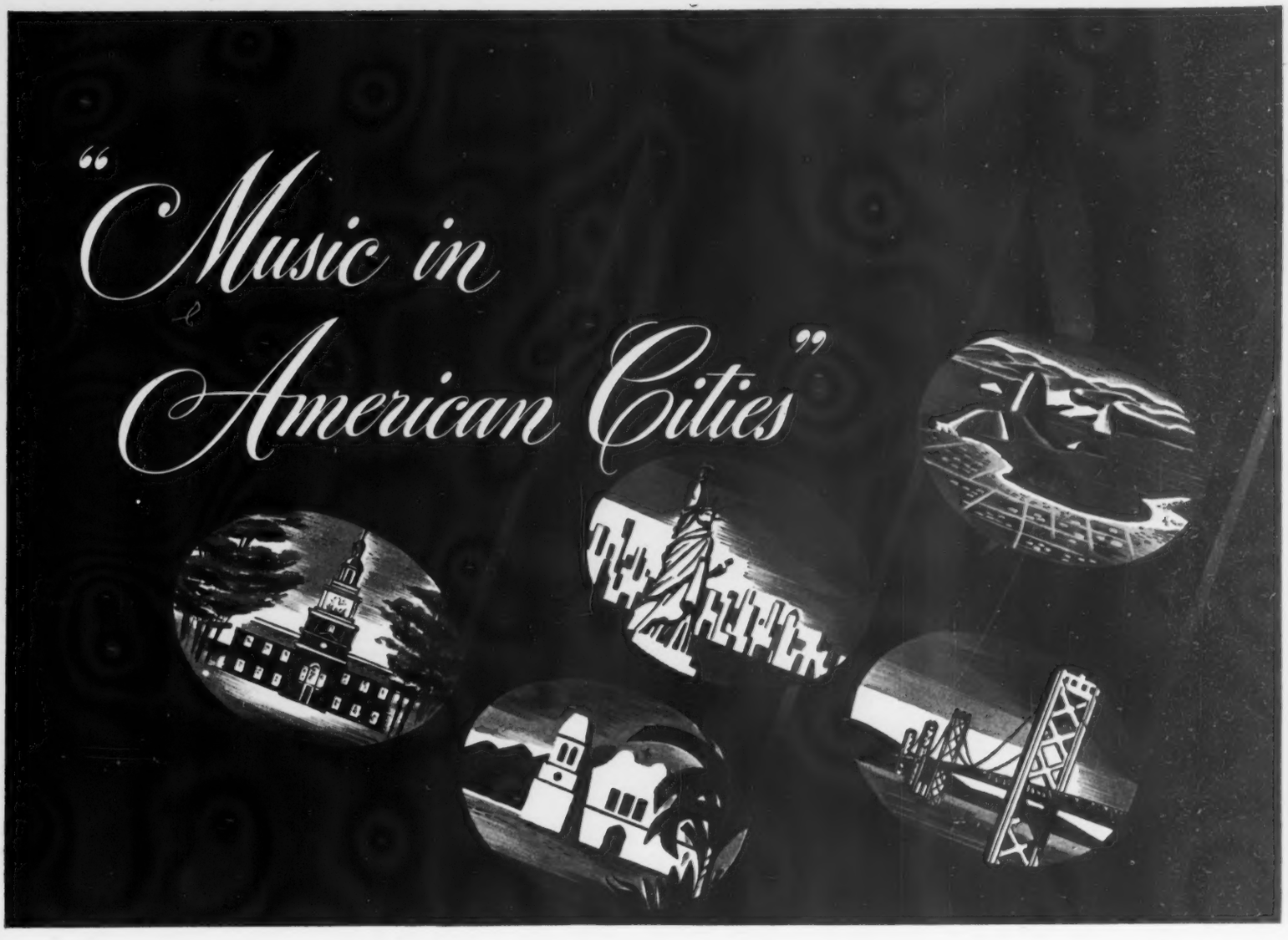
Radio in the Fighting Line

The Fighting French use a musical signal for their radio broadcasting from concealed sending places. . . . Those NBC chimes you hear at station-break time are mechanical. A man pushes a button and the chimes in the master control room do the rest. . . . Radio Mil, Mexico's important broadcasting medium, and our own MBS exchange programs of all kinds, and both sides of the border are benefiting greatly, especially as symphonic music is included in the airing. . . . Brahm's Double Concerto for violin and cello, had a stirring performance with the Philharmonic U. S. Rubber series, John Corigliano and Leonard Rose being the accomplished soloists. . . . Donald Dame is among the few tenors equally good in operatic and lighter music.

The Annual Chicago Music Festival was broadcast from Soldiers Field, by MBS. The program, dedicated to men and women fighting for victory, had Henry Weber as general director. John Alden Carpenter was guest of honor, and one of his works figured at the concert. There were a trombone choir, a mass band, children's choir, twelve pianos played by nineteen girls, and other unusual features. Gilbert and Sullivan operettas are being aired by NBC on Saturday evenings (Blue Network) at 8.30 p.m. EWT.

ALEXANDER SVED,
Metropolitan Opera baritone, left, coaching Nelson Eddy for his new radio show, The Electric Hour, heard Wednesday evenings over the CBS network. Mr. Sved was Eddy's house guest in Hollywood.

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh



. . . presented by NBC University of the Air

Course III in "Music of the New World"

The 1944-45 broadcasts of "Music of the New World" begin October 12, and include thirty-eight weekly half-hour programs. Titled "Music in American Cities," the series traces the contributions to American music fostered in the population centers, both large and small, of the Western Hemisphere . . . Boston, cradle of religious music and the singing school . . . Lima, Peru, center of viceregal music . . . Williamsburg, focus of musical enterprise in the Colonies . . . from early days to the present.

"*Music in American Cities*"—broadcast Thursdays at 11:30 p.m. (EWT) by the National Broadcasting Company and the independent radio stations associated with the NBC network—embraces three main approaches: a) Chief historical musical contributions; b) Compositions *about* cities; c) Music by composers definitely identified with certain cities.

"*Music of the New World*" and its companion NBC University of the Air courses are broadcast as a public service for the advancement of education and entertainment under the American system of free enterprise, operating in the interests of a free people.

A Service of Radio Corporation of America

National Broadcasting Company

America's No. 1 Network

LATIN AMERICA: Rio's Gala Opera Season Features American Stars

By CEIÇÃO DE BARROS BARRETO

Rio de Janeiro

The opera season always rouses great interest among the Brazilian public. Besides the evening gala subscription series, another one was opened this year on Saturday evenings and on Sunday matinees, and almost all seats were taken despite the difficulties of the war.

The Municipal Theatre launched the season with a novelty, Odaléa by Carlos Gomes, a work sometimes known as Condor after the name of its hero. It had its world premiere at the Scala in Milan in 1891 and was sung in Rio about 25 years ago.

The revival provided a very satisfactory performance. Interest perhaps centered most in the young Brazilian soprano, Maria Helena Martins, who sang the role of the Samarkand Queen Odaléa, her full and unctuous voice and charming appearance adding to her good account of the character. Other members of the cast were Carlos Merino, tenor, as Condor, and Sara Cesar, mezzo, as Zuleida (both these artists coming from the Colon in Buenos Aires); Alexandre de Lucchi, baritone, and Jose Perrotta, bass. Maria Augusta Costa, soprano, made her debut as Adin, the page. Her moulding of phrase, instinct for musical line, showed musicianship, and she deserves special mention for both singing and acting. The ensembles were sung with fine precision, and the opera was effectively conducted by Eleazar de Carvalho, taking the baton in this work for the first time. The audience was large and fashionable, and though not exceptionally responsive, accorded the usual ovation.

Tourel Sings Carmen

Carmen was presented with a cast including Jennie Tourel in the title role and Charles Kullman as Don Jose, both from the Metropolitan. Tourel gave us a new Carmen, different from any seen or heard before on the Municipal stage. Gifted with a marked personality and displaying absolute vocal technique and superior artistry, she personified a wild *gamine*, a French Carmen, in accordance with Merimee's novel, not the vulgar Spaniard cigarette girl vocally suited for the dark tints of Bizet's score. Alice Ribeiro was particularly successful as Micaela, and was given long applause after her third act aria. Gabriel Duno as Escamillo, despite not being in very good vocal form, gave a capable account of this character, as did Ghita Taghi and Lena Monteiro de Barros, respectively as Marcedes and Frasquita, who sang and played their roles with poise and confidence. Roberto Galena, Bruno Magnavita and Guilherme Damiano were heard in other roles. The ballet, directed by Yuco Lindberg, was effective with the extremely graceful Maryla Gremo and Leda Yuqui as leading dancers. Ernesto Melich, conductor, controlled the orchestra, though sometimes not in very perfect sound or tempi. The audience was very cordial and demanded several bows by the artists at the end.

Falstaff Impresses

One of the highlights was the magnificent performance of Verdi's Falstaff, with Leonard Warren, of the "Met," as the amorous fat knight. Making splendid use of his rich baritone voice, and showing perfect diction and an engaging personality, he realized the part fully. His fascinating and unique study of the character of Falstaff roused prolonged bursts of applause. Others in the cast were Alice Ribeiro as Alice, Sara Cesar as Quickly, Maria Sá Earp as Nannetta, Julita Fonseca as Meg, who sang and acted their roles perfectly. Silvio Vieira and Giacomo Vaghi, as Ford and Pistola, respectively, both gave fine renditions of the parts. Roberto Miranda as Fenton sang with feeling and acted well. The chorus and orchestra, conducted by Edoardo Guarnieri, showed good cohesion. Falstaff was sung again on the following Saturday night and Sunday afternoon with the same tremendous success.

THREE METROPOLITAN STARS

feted during the opera season in Rio de Janeiro this summer. Left to right, Ceição de Barros Barreto, Musical Courier representative; Charles Kullman, tenor; William Urai, also of the Musical Courier staff; Silvio Piergili, General Director of the Theatro Municipal; Jennie Tourel, mezzo-soprano; Leonard Warren, baritone; Victor de Carvalho, Brazilian Consul and music critic of "O Globo," and Friede F. Rothe, who accompanied Miss Tourel to South America.

Madama Butterfly is one of Violeta Coelho Netto de Freitas' best roles, her artistry and lovely voice combined in creating a graceful geisha, beautifully costumed and acted with romantic fervor, though in a somewhat more Latin than Asiatic mood. Charles Kullman, vocally charming, scored a ringing success with his sincere delivery of the music and purposeful acting as Pinkerton. Vera Kitzova was also effective as Suzuki. Silvio Vieira sang Sharpless excellently. Assisting a good supporting cast, the orchestra and chorus, under Guarnieri were good. There was a packed house and many curtain calls.

Traviata was given with Alice Ribeiro, Charles Kullman and Leonard Warren in the chief roles, with Guarnieri conducting. Ribeiro's Violetta is appealing, but her voice was somewhat light for the part, and her colorature was not outstanding despite musicianship and vocal technique. Kullman gave great pleasure as Alfredo with expert vocalism and portrayal, and Warren put warm feeling and imposing volume into his singing as Germont, his Di Provenza receiving a great ovation.

Thaïs With French Soprano

Massenet's Thaïs made its bow to a packed house, and the work moved on an excellent orchestral and vocal level. The French soprano, Solange Petit Renaux, made her first appearance this season in the title role, which showed true artistry. Never has her singing been more deeply expressive, subtle and sensitive. Her rich voice, with its warm tones, is distinguished by ability to produce smooth pianissimo notes with beautiful resonance and appealing power. Daniel Duno was a fine Athanael, his voice expressing every nuance with beauty and force, though his French diction was not always perfect. He acted with pathos and feeling. Mario de Lorenzo was a smoothly singing Nicias. Vera Eltzova and Ghita Taghi were the Chobile and Myrtale. The choruses showed finely balanced singing, with credit for Santiago Guerra, chorus master. Melich conducted ably.

Rigoletto presented Warren, a great favorite of the public here, scoring an emphatic success as the Jester; Maria Auguta Costa making good in her debut as Gilda and vocally in top form; Kullman singing extraordinarily well as the Duke, and Americo Passa and Julita Fonseca as Sparafucile as Maddalena, completing an outstanding quintet, with a good chorus and orchestra conducted by Guarnieri—one of the best performances of the season.

Puccini's La Boheme had Violeta Coelho Netto de Freitas as Mimi, singing with purity of tone, good range and timbre and with distinction, and Kullman in splendid vocal form and acting superbly as Rodolfo. Vieiro and Olga Nobre were the adept Marcello and Musetta, the latter a great success; and Vaghi as Colline scoring one of the high points with his aria; Galeno and Damiano as the supporting members of the cast, and the orchestra conducted capably by Guarnieri.

The Municipal repertoire, though well presented, is somewhat lacking in new works, and one hopes that after the war Silvio Piergili, the manager of the theatre, will present more of novelty in repertoire.

Recitals by Tourel and Borowsky

Jennie Tourel made a definite hit with her recitals at the Municipal Theatre. Her first program ranged through Stradella, Pergolesi, Mozart, to Duparc, Debussy (the Chansons de Bilitis), and Canteloube, and closed with an aria from Cenerentola by Rossini. Her superb vocal technique and true artistry mark her as among the greatest concert artists. A resounding ovation rewarded her, and several numbers were encored. Mignone provided excellent accompaniments.

In her second recital, Tourel repeated a number of the works from her first by request, and added others by Fauré, Duparc, Vuillermoz, Gliere, De Falla and Granados, works in English such as Comin' through the Rye and a beautiful number by Ilgenfritz, and Brazilian songs including a lovely Mignone Berceuse. All the works were delivered with charming vocalism, and the singer, who never lost her hold on the listeners, had a brilliant ovation and gave many encores.

Alexandre Borowsky, Russian pianist, at his recitals in the Municipal Theatre concert season and for the "Cultura Artistica" Society, proved once more his command of the whole range of piano resources. His Bach-Tausig Toccata and Fuga were marked by notable tonal beauty, and his interpretation, in its grasp of structure, was on a par with his digital dexerity. The preludes and fugues from Bach's Well-Tempered Clavichord were particularly noteworthy. The Goldberg Variations, played for the Cultura Artistica, showed Borowsky's technical virtuosity in a thoroughly capable manner. Other features were Russian music by Scriabin, Rachmaninoff and Prokofieff, played with finish and mastery; and works of Liszt and Villa-Lobos' Pintos de Cannahy were impeccable in finger fluency. Encores were demanded.

Pro Musica String Quartet Heard

At the "Cultura Artistica" Society one also heard the Pro-Musica String Quartet, consisting of Mariuccia Jacovino, first violin, Dantino Parpinelli, second violin, Henrique Niremberg, viola, and Aldo Parisot, cello, in its first appearance. Although giving a capable reading of a program including Quartets by Mozart, Beethoven and Debussy, the performers lacked some confidence in their interpretations.

At the National School of Music, Camargo Guarnieri, Brazilian composer, gave a concert of his works, in which one heard Cristina Maristany, soprano, and Iberé Gomez Grosso, cellist, as soloists. A group of songs included several works noteworthy in musical texture, and the Sonata for cello and piano is very interesting musical work, showing both knowledge and originality. The cellist gave an excellent interpretation and the public was very responsive.

Choral Concert by Ceição De Barros Barreto

RIO DE JANEIRO.—The chorus concert in the series of those which are being held at the Escola Nacional de Musica has proved again that the organizer and director of the chorus, Ceição de Barros Barreto is among the most able cultivators of this difficult kind of art in Brazil. High musicality, perfect rhythm, clean line of conducting and fine understanding of the secret of chorus technic, i.e., blending of voices, are the characteristics of the performance of Miss Barreto. This was proved by the exigent program which included motets of Vittoria, Palestrina, Bach, a Pastoral and a Berceuse by Marius Livo (arranged by this writer), Villancico by A. L. Llona and the Free Paraphrase of Roy Harris on Johnny Comes Marching Home. This last pleased the audience so much that it was encored. A Brazilian group consisting of the works of Francisco Braga, Villa Lobos and Luciano Gallet ended the program, which was received with warm applause by the numerous public. The concert was repeated a few days later in the Associação Musical Pro-Juventude.

WILLIAM URAI

Arrau Decorated by Chile

The Chilean Government at a recent public ceremony presented a gold medal to the pianist Claudio Arrau "in recognition of the honor he has brought to his country through his artistic achievements." The ceremony took place before an audience of 12,000 in the Teatro Caupolican in Santiago and was broadcast throughout the nation. The Minister of Education, Benjamin Claro Velasco, made the presentation in behalf of the government.

CANADA: *Toronto Announces Lavish Plans for Concert Season*

By JOSEPH A. WHITMORE

TORONTO.—That Toronto will have its most active concert season is confirmed by the announcements of the Toronto Symphony, the Eaton Auditorium series, the Massey Hall series of concerts and the Hart House String Quartet.

Eaton Auditorium reports the greatest volume of ticket sales in its history for the four series of concerts. The Auditorium Concert Series will present the following: John Brownlee, baritone, and Martha Lipton, contralto, Oct. 19; Richard Crooks, tenor, and William Primrose, violist, Nov. 23; Miliza Korjus, coloratura soprano, Jan. 11; Lansing Hatfield, baritone, Feb. 8; and Claudio Arrau, pianist, March 1. The Thursday and Saturday Artists Series will present: Mischa Elman, violinist, Oct. 26 and 28; Eileen Farrell, soprano, Dec. 7 and 9; Dorothy Maynor, soprano, Jan. 25 and 27; the Opera Quartet, Feb. 22 and 24; Robert Casadesus, pianist, April 12 and 14. The Musical Arts Series, which has had a great popularity with Toronto audiences, will present: Ruth Draper, Nov. 2; Morley and Gearhart, duo-pianists, Nov. 30; Kenneth Spencer, basso, Jan. 18; James Melton, tenor, Feb. 1; Alec Templeton, pianist, March 8; Paul Draper and Larry Adler, April 9.

In addition to this regular series, the following separate events are scheduled in this hall:

Oct. 3, The Southernaires, male quartet; Oct. 4, Thomas L. Thomas, baritone, sponsored by the Welsh War Victims Committee; Oct. 16, Sir Ernest MacMillan, organist, Kathleen Parlow, violinist, and Ernesto Vinci, baritone, on behalf of St. Enoch's United Church; Oct. 21, Rudolf Firkusny, pianist; Oct. 30, Jan and Mischel Cherniavsky, pianist and cellist; Oct. 25, Claire Gagnier, soprano, and Rex Battle, pianist; Nov. 8, Casavant Society Musicale, E. Power Biggs, organist, assisted by the St. Michael's' Boy Choristers, under Rev. J. E. Ronan; Nov. 25, Dec. 2 and 9, Hart House String Quartet; Dec. 6, Casavant Society Musicale, Frederick Silvester, organist, assisted by the Lawrence Park Collegiate Choir, under Harvey Perrin; Jan. 16, Witold Malcuzynski, pianist; Jan. 20, Freda Trepel, pianist; Jan. 24, Casavant Society Musicale, Muriel Gidley, organist, assisted by the Western Technical School Choir, conducted by John Spanner; Jan. 29 and 30, Gen. Platoff Don Cossack Chours; Feb. 12 and 17, Canada Packers Operatic Society, Gilbert and Sullivan production; Feb. 19, 20, 21, 22, 26, 27, 28, March 3, Kiwanis Music Festival; March 7, Casavant Society Musicale, Walter Baker, organist, assisted by Baughan Road Collegiate Choir, conducted by George Bowley; March 12 to 17, Eaton Operatic Society, Gilbert and Sullivan production; April 14, Casavant Society Musicale, Alexander McCurdy, organist, and Mrs. McCurdy, harpist, assisted by the Rolph Road School Choir, conducted by Mrs. Evelyn Wharram.

Opera Series Planned

Before the opening of the season, France-Film announces its first series of opera in Toronto with artists of the Metropolitan Opera. These will be given with full orchestra under conductors Wilfred Pelletier, Paul Breisach and Jean Beaudet and with Pelletier acting as artistic director, Désiré Defrere as assistant director, Conrad Neuger as choral director, and the ballet and chorus of the Metropolitan.

Jack Elton, assistant manager of Massey Hall, reports that unprecedented interest is being shown in the opera series, and bookings are already very heavy. Mr. Elton announces that Massey Hall will present the Don Cossacks on Aug. 14 and 16; Marion Anderson, Oct. 20; Patrice Munsel, in Jan. The Montreal Symphony will appear on Oct. 24 and Dec. 4 with Pierre Monteux as conductor. Concerts will also be given by the Ten-Piano Team. Artur Rubinstein will appear on March 14; the Minneapolis Symphony will give its regular two-concert series in February, and the Philadelphia Orchestra will play in May.

Symphonic Schedule

The Toronto Symphony Orchestra, as previously announced, will play 38 concerts this season as against 19 during the 1943-44 season, and the Secondary School concerts will be extended to 10 instead of 5 and held on Tuesdays and Fridays. Four out-of-town dates are booked by the orchestra in Guelph and London, with prospective bookings in Montreal and Ottawa.

Soloists in Toronto are: Oct. 31, Witold Malcuzynski, pianist; Nov. 14, Nathan Milstein, violinist; Nov. 28, orchestral program; Dec. 12, Alexander Brailowsky, pianist; Jan. 2, Larry Adler, harmonica virtuoso; Jan. 9, Kathleen Parlow, violinist; Jan. 23, Mahler's Song of The Earth, with Eileen Law and Victor Laderoute; Feb. 6, the Mendelssohn Choir; Feb. 20, Reginald Godden, pianist; March 6, to be announced; March 20, Request Program; and April 3, Rudolf Serkin, pianist. The Mendelssohn Choir, with soloists, will probably present The Children's Crusade by Pierné.

Sir Ernest Macmillan, conductor of the orchestra, has been busy during the summer conducting in Montreal, at Vancouver and at the Prom concerts in Toronto, while Ettore Mazzoleni, his associate, has appeared with distinction at the Proms. Mr. Elton, general manager of the orchestra, said that two months before the opening date the series tickets' subscriptions exceeded those during 1944.

New Hart House Violist Named

Cyril Glyde has been appointed as violist, to succeed Allard de Ridder, in the Hart House String Quartet. In addition to other dates in Canada, the quartet will give a series of concerts in Eaton Auditorium and has booked 40 United States engagements. It will continue a policy of presenting new, interesting scores.

Montreal Soloists Announced for Les Concerts Symphoniques

MONTREAL.—Les Concerts Symphoniques opens its new season under Désiré Defauw on Oct. 4. He will conduct also on Dec. 19, Feb. 20 and March 27. George Szell is guest conductor on Oct. 17, Leonard Bernstein on Nov. 7 and Feb. 27, and Vladimir Golschmann on Jan. 16. The soloists include Yehudi Menuhin and Noel Brunet, violinists; Claudio Arrau, Rudolph Firkusny, Artur Rubinstein and Robert Casadesus, pianists; Gregor Piatigorsky, cellist, and Marcel Grandjany, harpist. The generous patronage of last season has encouraged the management to double the schedule of concerts for 1944-5.

MONTREAL HAILS OPERA BY SINGERS FROM METROPOLITAN

By MARY E. COVERT

MONTREAL.—France-Film, for the past four years responsible for giving a series of performances by Metropolitan Opera artists here, recently presented its annual week of opera.

Wilfred Pelletier conducted the entire series except for Barber of Seville, Traviata and Faust, of which Paul Breisach led the first two, and Jean Marie Beaudet of this city did the last opera in a way to make Montreal proud of him.

Mozart's Don Giovanni, not heard before in this city, opened the series. Ezio Pinza as the Don triumphed vocally, considering the tremendous range of the part for a basso. Rose Bampton's Donna Anna was exceptionally well acted and sung. Salvatore Baccaloni the jovial Leporello seemed to enjoy palying such a role. Marita Farell's Zerlina was enjoyable. Irene Jessner, Morton Bowe, and Nicola Moscona were also in the cast.

Pélléas Is Feature

The second opera was Debussy's Pélléas and Mélisande. Due to the large French population here, Debussy's music is always welcomed. Lawrence Tibbett sang the difficult role of Golaud well. Bidu Sayao, the Mélisande, was charming in the role, even if her voice is light. Martial Singher as Pélléas more than showed the results of his splendid training with Jean de Reszke. Other members of the cast were Nicola Moscona, Margaret Harshaw, Lillian Raymondi and Louis D'Angelo.

Manon was a real drawing card, with standing room in demand. Sayao's voice was well suited to the role of Manon. Raoul Jobin, of whom Canada is proud, sang the younger Des Grieux expertly. The role of Lescaut was an easy task for Singher. Moscona, who was in four of the seven operas heard, sang the elder Des Grieux.

The story of Patrice Munsel's rise to fame at 17 helped pack the St. Denis Theatre for The Barber of Seville. In the role of Rosina, her singing, especially of the aria Una Voce Poco Fa, was truly remarkable. It is to be hoped that she will also aim to develop the lower part of her voice. The rest of the cast was top-notch. Nino Martini was an able Count, and Baccaloni was a droll Don Bartolo. Pinza gave evidence that he can act as well as be an A-1 singer.

Pons Sings Marseillaise

Saturday night's eagerly awaited performance of Lucia di Lammermoor marked the first time that Lily Pons has appeared in opera in Montreal. For almost the first time here, the full Donizetti score was heard. Miss Pons in the Mad Scene revealed singing and acting never to be forgotten. Following it, Pons sang the Marseillaise thrillingly and the audience stood at attention. Jan Peerce did not force his voice, and was a splendid Edgardo. Francesco Valentino, Moscona, Thelma Votipka and John Dudley fulfilled their duties well in the other roles.

Faust was the Sunday afternoon opera. Pinza was magnificent as Mephistopheles. Jobin was a good Faust, and Nadine Conner a delightful surprise as Marguerite. Singher deserves compliments for his singing in Valentine's death scene. Thelma Altman's fine Siebel was another feature.

La Traviata was the closing performance. For the third time in the present series, Sayao handled a leading role splendidly. Martini was the popular Alfredo. The dependable Thelma Votipka, John Dudley and John Baker were prominent in the remainder of the cast.

Violin Pupils' Recital

A recital was given at the Hermitage by the senior violin pupils of Ethel Stark, conductor of the Montreal Women's Symphony. Six girls and one young man made up the group. Dolores Noel-Viger deserves to be mentioned for the dexterity with which she played thirds in the Vivaldi A Minor Concerto. Helen Schacher's bowing in the Haydn No. 2 Concerto was of high standard. Hillel Diamond appeared twice during the program and did so with credit. The other pupils, Mary Machin, Ethel Litman, Fruma Endler and Antoinette Carta, also played well. Sandra Slatin gave fine support at the piano.

Ogden, Utah, Launches Concerts for Children

OGDEN, UTAH—This is the first city in the United States to organize a major concert series with nationally known artists given exclusively for young people. The response has been far beyond the expectations of the senior Community Committee, a total of 1,860 young people having bought membership in the series at $1.50 each. This fee entitles them to four major concerts. All work in connection with the membership drive was done by the young Ogdenites themselves. After the campaign, the young people's committee met, in the same way that the seniors do, and chose their artists.

Artists in the series of concerts—all matinees beginning at 2 o'clock—will include Morley and Gearhart, duo pianists; Patricia Travers, violinist; Marina Svetlova, prima ballerina of the Metropolitan Opera and her dance group; and Marie Wilkins, coloratura soprano of the Metropolitan Opera.

LaForge-Berumen Artists Heard

Most interesting programs were presented by artist pupils by Frank LaForge and Ernesto Berumen at the seventh, eighth and final summer concerts at their spacious New York Studios. The audiences were large and enthusiastic and paid fine tribute to the talents and training of the artists. Mr. LaForge was at the piano for the singers, giving them at all times his invaluable assistance.

The artists participating in the first program were Jeanne Parke, coloratura soprano; Morton Manning, tenor; and Norma Verrilli, twelve year old pianist.

The eighth musicale was presented by Laura LaForge, soprano; Stuart Gracey, baritone; Evelyn Ellen White and Aurora Ragaini Martin, pianists.

The final musicale brought Harriet Versaci, soprano; and Mildred Wallace, pianist. The program included the difficult variations by Mozart in Mr. LaForge's transcription and the first performance of a new LaForge arrangement of the Strauss Fledermaus Fantasy. Miss Verasci was assisted by Frank Verasci, flutist.

ARPAD SANDOR IN NOVA SCOTIA.

The New York pianist and accompanist is seen, right, with Portia White, contralto, and her teacher, Ernesto Vinci, head of the vocal department of the Halifax Conservatory. Miss White sang in two concerts for the Nova Scotia Trust Fund for New Talents, in New Glasgow and Sydney, N. S. Mr. Sandor was invited by the Fund to assist the singer in these programs. Both concerts were sold out.

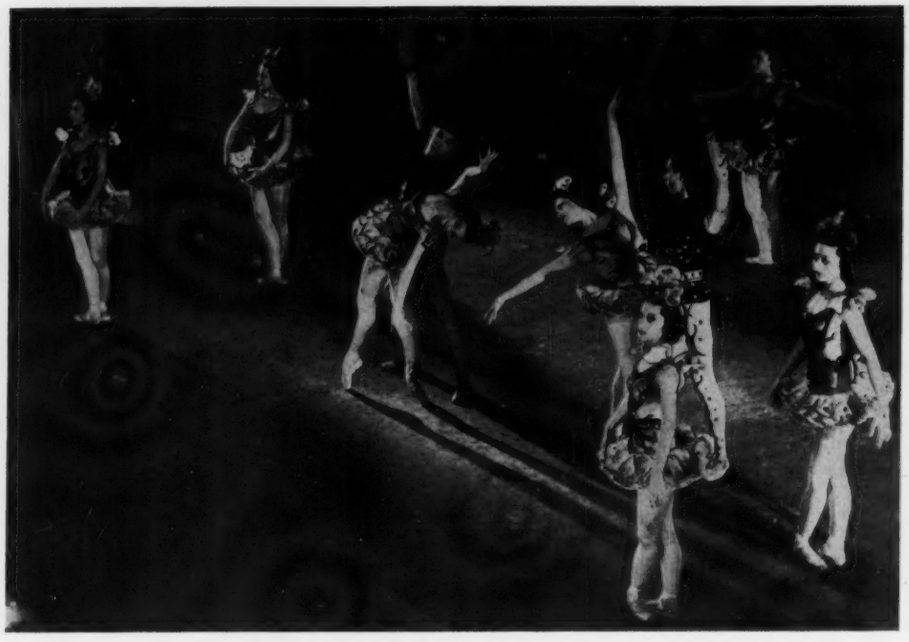
THE DANCE: Triple Ballet Season Opens As Monte Carlo Forces Appear

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The usual fanfare—heaps of flowers and a wildly enthusiastic capacity audience—accompanied the opening of the Ballet Russe de Monte Carlo at the City Centre on Sept. 10.

Highlighting the evening was the premiere of Danses Concertantes, and it was sandwiched in between two old standbys—Les Sylphides and Gaité Parisienne. Stravinsky composed the score in 1942, but this was the first time it was presented as a ballet, which was the original intention of the composer, even though until now it had only received orchestral performances.

The work is in five brief movements: Marche - Introduction, Pas d'Action, Theme Varié. Pas de Deux, and Marche-Conclusion. It is typical of the Stravinsky of today: the rhythms are syncopated, which gives the music a rather jazzy effect, while a thin but skillful orchestration provides an illusive, fascinating quality. Balanchine, who has been associated with Stravinsky over a period of many years, choreographed an absolute dance piece for the score. The technical demands upon the dancers are terrific and are such that probably only those well-versed in the mechanics of ballet could detect the extreme difficulty of execution.



SCENE FROM DANSES CONCERTANTES,

new ballet by Balanchine based on the work of the same name by Stravinsky, which the Ballet Russe de Monte Carlo recently premiered at the New York City Center. Danilova and Franklin are the principals.

(Photo by Robert S. Thomas.)

New Work Has Success

Part of the success of the ballet—and, indeed, it was a success if the cheers from the audience is any indication—can be attributed to the startling costumes and scenery designed by Eugene Berman. The color arrangement of the costumes was exciting, and against an almost black backdrop and the proper lighting, there is an uncanny and dazzling effect sustained throughout the ballet.

It would be unfair to single out any particular dancer as each and every one had difficult variations which they danced superbly. Alexandra Danilova and Frederic Franklin danced the central figures and the others, grouped in trios, were, in order of their appearance, Gertrude Svobodina, Nikita Talin, and Nora White; Ruthanna Boris, Alexander Goudovitch and Dorothy Etheridge; Lillian Lanese Herbert Bliss and Pauline Goddard; Maria Tallchief, Nicholas Magallanes and Mary Ellen Moylan.

Les Sylphides had a neat performance, with Nathalie Krassovska, Ruthanna Boris and Leon Danielian in the solo parts. Gaité Parisienne was passable, with an almost complete change in cast with the exception of Danilova and Franklin in their regular roles. Yurek Lazowski won quite a bit of acclaim for himself as the Peruvian: Tallchief did right well with her trick turns as the principal Cancan-dancer and Vida Brown was a flirtatious and gay Flower Girl.

Emanuel Balaban, the new conductor, seemed to have some trouble with the orchestra, which may or may not have been due to the lack of sufficient rehearsal time.

Because of Frederic Franklin's knee injury (all our best wishes for a speedy recovery, Freddie!) the second premiere, Le Bourgeois Gentilhomme, based on Strauss' music which was supposed to have taken place on Sept. 18, had to be postponed. In the meantime the capable Danielian and Lazowski have stepped into most of Franklin's parts, and the season rolls merrily along in spite of handicaps. In one ballet which Danielian had never rehearsed nor danced, it has been whispered that Balanchine stood in one wing while Franklin took care of the other side and each in turn prompted Danielian throughout the ballet, while the audience was totally unaware of what was going on. Quite a tribute to the young artist's talent!

Ballet Theatre's Schedule

Ballet Theatre's fall four-week season at the Metropolitan Opera House under the direction of S. Hurok opens on Oct. 8 with Swan Lake, David Lichine's new production of Graduation Ball and Antony Tudor's Pillar of Fire. George Balanchine's (this seems to be quite a Balanchine season) Waltz Academy, with music by Rieti, décor by Oliver Smith and costumes by Alvin Colt, will have its New York premiere on Oct. 11. There will be two new divertissements, Valse Caprice, which Lichine is staging to music by Anton Rubinstein and the Grand Pas de Deux from the third act of Swan Lake. Revivals scheduled are Russian Soldier (set to Prokofieff's Lt. Kije), Carnival, and Balanchine's Apollo.

The guest artists to appear are Riabouchinska, Dolin, Lichine, Massine, Argentinita, Lopez, Greco, Vargas and Toumanova. Regular artists for the season include Gollner, Kaye, Laing, Chase, Hightower, Petroff, Karnilova, Romanoff, Reed and Tudor. Antal Dorati and Mois Zlatin will conduct.

Ballet International Plans 9 Premieres

The opening of ten weeks season by Ballet International, Inc., has been announced for Oct. 30 by its managing director, Mrs. Herbert Witherspoon. All New York performances will be at the International Theatre, formerly known as the Park Theatre, at Columbus Circle, now being renovated by the organization to serve as an adequate theatre for ballet presentation.

Ballet International, Inc., makes its debut after five full months of rehearsal. The company of 54 dancers is headed by André Eglevsky and William Dollar in the leading male roles. Ballerinas are Viola Essen and Marie-Jeanne. Other soloists are Katie Geleznova, Elise Reiman, Lisa Maslova, Yvonne Patterson, Nina Golovina, Zoya Leporsky, Edward Caton, Jean Guelis, Kari Karnakowski, Alexander Iolas, and Simon Semenoff.

The company has a repertory of 16 ballets, the following 9 are world prieres: Brahms Variations with choreography by Nijinska, sets and costumes by Vertes; Evocation, a *pas de deux* by Eglevsky, sets by Dali and music by Paul Bowles; The Last Flower, inspired by the James Thurber story, choreography by William Dollar, music by Nabokov, sets and costumes by Stewart Chaney; Mad Tristran, based on a story by Dali, choreography by Nijinska, set to music by Wagner, with scenery and costumes by Dali; Memories, based on a story by Winthrop Palmer, choreography by Semenoff to the music of Brahms' Waltzes, sets and costumes by Dubois; Mute Wife, choreography by Cobos, music by Paganini, sets and costumes by LeBrun; Moussorgsky's Pictures at an Exhibition choreographed by Nijinska; Sebastian, music by Gian-Carlo Menotti, choreography by Edward Caton, sets by Oliver Smith, costumes by Minena; Sea Gull, with music by Virgil Thomson and Schwezoff choreography.

Other ballets to be presented are Bolero, Caucasian Holiday, Constantia, The Dancer and the Bandit, Giselle, Les Sylphides, Swan Lake, and Hitch Your Wagon to a Star. New scenery and costumes are being designed by Soudeikine, Ignatiev, Dobjinsky, Armistead, Grace Houston, Dunkel and Mitrouk.

Alexander Smallens is musical director of the company, George Schick is the conductor, and Boris Kogan is assistant conductor. Special orchestrations are being prepared by Adolf Schmid, Ivan Boutnikoff, Vitorio Rieti and Maurice Baron.

Dance Notes

Lisan Kay is choreographing a short ballet entitled Birth of a Color for Fashions of the Times, a show produced by Frances Bemis and sponsored by the New York Times. The show is scheduled to run at New York Times Hall from Oct. 24 through 27.

On Sept. 26 La Meri and her Natya Dancers presented a program of varied dances at the Ethnologic Theatre. Countries represented were India, China, North Africa, Spain, Phillipines, Mexico, Samoa and Hawaii. The program on Sept. 19 was devoted exclusively to Hindu dances. . . . Roland Guerard, Olga Suarez, James Starbuck and Dorothie Littlefield have replaced Danilova, Franklin, Krassovska and Danielian in the principal dancing roles in the Song of Norway. . . .On Oct. 6 Helen Tamiris and Daniel Nagrin will start their nation-wide tour, covering 24 cities, as the featured dancers of People's Bandwagon, a revue designed to entertain large rallies in President Roosevelt's campaign for re-election.

Hanya Holm, who has just returned from a summer of teaching and producing at Colorado Springs, will reopen her New York City Studio on Oct. 2. . . . The School of American Ballet faculty this season includes George Balanchine, Anatole Oboukhoff, Pierre Vladimiroff, Muriel Stuart, Kyra Blanc, William Dollar and Leda Anchutina. The last-named will conduct the first children's division at the school. The school is offering full scholarships

(*Please turn to page* 18)

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CHICAGO Arranges Programs for Opening Of Symphony Season Under Defauw

By René Devries

CHICAGO.—Our schools of music have reopened their doors; local managers have announced attractions for the 1944-45 season and orchestral players are tuning up their instruments. The arrival of autumn has brought with it a new influx of students, concert-goers, ballet and opera-minded patrons.

Programs for the first month of the Chicago Symphony Orchestra's 54th season, opening Oct. 12, with Désiré Defauw as musical director and Hans Lange as associate conductor, promise some interesting evenings and matinees in Orchestra Hall. Three compositions figure on the initial program: the Overture to Mozart's The Magic Flute; Strauss' tone-poem Thus Spake Zarathustra, and Schubert's Symphony No. 7. The concert on Thursday evening, Oct. 19, repeated the next afternoon, will contain the Chausson B Flat Major Symphony; d'Indy's Wallenstein's Camp; Ravel's Mother Goose Suite; Debussy's Iberia, and Three Dances from De Falla's Three-Cornered Hat. The first of the Tuesday afternoon concerts, on Oct. 24, will see Defauw again on the podium directing the Berlioz Overture to Benvenuto Cellini; the Scriabin Poème de l'Extase; Brahms' Symphony No. 2, and Prokofieff's Ala and Lolli.

The Ballet Russe de Monte Carlo really "went to town" in its series of performances at the Civic Opera House late in September. The spectacles were identical to those presented in New York earlier in the month. As the programs and personnel are amply familiar to our readers, it is necessary only to point out the financial and artistic success of the company in Chicago.

Bertha Ott's Attractions

Rudolph Reuter opens Bertha Ott's season with a piano recital in Kimball Hall on Oct. 24. The distinguished artist is to be followed by other well known recital-givers. Rosalind Grob, soprano, makes her bow on Oct. 27. Sarah Gorby, Russian contralto, will be heard in a recital of international folksongs on Oct. 29. Janet Bush, New York soprano, comes to Kimball Hall for a recital on Nov. 19. Dorothy Lane, Chicago harpsichordist, is heard on Nov. 25. Tatiana Pobers, soprano, is to make her debut here Jan. 9. Rayen Quitral, Chilean soprano, will be heard for the first time here on Feb. 4. Christian Bergeson Flagg, pianist, is to appear in recital on Feb. 21. Marjorie Morgan, soprano, will give four recitals, presenting an informal résumé of the History of Song, with William Whitaker at the piano in Lutkin Hall.

Miss Ott will also present in recitals Dorothy Staiger, dramatic soprano, Richard Feinberg, pianist, Esther Glazer, violinist, and Sara Hammerschmidt, organist, winners of the young artists' contest of the Society of American Musicians. Other artists on the Ott list of attractions for later in the season are Emily Ortner, contralto; Monna Vanek, dramatic soprano of the Chicago City and San Carlo Opera Companies; Lucie Bigelow Rosen, thereminist, Serge Tarnowsky and George Roth, pianists.

Bojanowski Heads Woman's Symphony

The opening concert of the Woman's Symphony Orchestra will take place on Oct. 6 at Orchestra Hall, under the direction of Jerzy Bojanowski, who features on his initial program a novelty, Harnasie by the Polish composer Szymanowski. The soloist on this occasion will be Thomas L. Thomas, baritone. The second concert on Nov. 13, will have for soloist, Jennie Tourel of the Metropolitan Opera. The date of the third concert is Dec. 11, when Gilette and Micari, duo-pianists, are to be soloists. Preceding the first concert, Conductor Bojanowski spoke on Szymanowski and his Harnasie, a ballet and choral work based on the life of the Polish mountaineers.

Bojanowski, an American by volition and Polish by birth, is one of the foremost champions of the cause of Polish music and composers. To him we are indebted for hearing the operas Halka and Straszny Dwor, presented under his direction in previous seasons by the Chicago Opera Company at Civic Opera House.

Stassévitch Joins Chicago Musical College

Paul Stassévitch, Russian violinist and conductor, who was assistant to the late Leopold Auer for more than twenty years, has just been appointed chairman of the department of string instruments at the Chicago Musical College, to succeed the late Leon Sametini. President Rudolph Ganz announces that, in addition to private instruction in violin, Mr. Stassévitch will hold a repertory and teachers' training class and conduct the College Orchestra.

Remi Gassman for Elmhurst College

Elmhurst College of Music in Elmhurst, Ill., has elected Remi Gassman its director. Mr. Gassman's new duties are not to interfere with his work at the University of Chicago, nor his reviews in the Chicago Daily Times, of which he is the Music Editor.

Piano Symphony Orchestras' Auditions

The Chicago Piano Symphony Orchestras now constitute a non-profit corporation. The purpose of the Piano Symphonies is to provide opportunities for talented pianists through systematic class training designed to prepare the members for public concert appearances in ensemble. Auditions are now being conducted by Antoinette Rich for the personnel of the Youth Piano Orchestra. The All-Girl Symphony is composed of young ladies from the ages of 16 to 25; the Grand Ladies, of women pianists between the ages of 25 and 65; while boys and girls between the ages of 8 and 16 are eligible for the Youth Piano Symphony Orchestra. During the past two years, successful performances were presented in Orchestra Hall, giving many talented pianists an opportunity to be heard. Auditions are being held in the Chicago Piano Symphony headquarters in the Fine Arts Building.

Carl Craven, Community Song Leader

Carl Craven made history as a community song leader at the recent Republican Convention, when he thrilled thousands at the Chicago Stadium and millions of radio listeners by his inspiring leading of mass singing. In the past fifteen years Craven has directed 90,000 annually at the Chicago Music Festival in Soldiers Field, besides leading singing at many other music festivals, conventions and political rallies in the Central States. His work as community leader and activities at his studios in the Fine Arts Building are only part of his schedule, which includes other duties as gentleman-farmer, lecturer, and director of the Chicago Light Opera Company. Two of his pupils, Marion Huebner and Charles Carter, baritone, fulfilled recent engagements with the Light Opera troupe at Civic Opera House, and Maureen Cannon, coloratura soprano, distinguished herself as guest artist with the St. Louis Municipal Opera. Another of Craven's artists is Betty Jane Watson, soprano, one of the stars of the Oklahoma company, whom he "discovered" three years ago.

Rudolph Reuter in Recitals

Rudolph Reuter, pianist, after one of his busiest summers of teaching at the American Conservatory, took a vacation in northern Michigan in preparation for an active season. He appears here in recital this month and later on for the University of Chicago series, and will fulfill many engagements in other parts of the country. One of his students, Frank Miller, has been engaged for the faculty of Wesleyan College in Salina, Kan.

Tibbett for Concert Forum

Lawrence Tibbett opens the 1944-45 Concert Forum Series at Temple Sholom on Oct. 18. The series will continue thereafter on alternate Wednesday evenings. Of the ten programs scheduled, four are musical events. Gladys Swarthout will furnish the program on Nov. 1, and on Jan. 10 Mischa Elman will be presented in a full-length recital. On Feb. 7, Alec Templeton will be heard in a program of his own musical improvisations.

André Aerne Repeats Success

André Aerne, 11-year-old boy soprano from the Hanna Butler Studios, is astonishing the music world with his prowess as a singer of unusual ability. Recently, when the lad appeared in Marquette, Mich., the critic of the Daily Mining Journal devoted a column to his praise after hearing him at the Louis Kaufman Auditorium, which was packed to its limit. Young Aerne appeared at the Green Bay Festival this past summer and there, too, impressed connoisseurs and laymen by his notable ability to do justice to composers of the old and modern schools and to pronounce German and French texts with the same clarity noted in his English diction.

Cara Verson on Southwestern Tour

Cara Verson, pianist, who recently returned from spending the summer in Ephraim, Wis., begins a busy season which will take her to the West Coast and will include a Southern tour. As usual, she will program only modern music and expects to give first performances of many interesting South American compositions. She has many American premieres to her credit.

(*please turn to page* 34)

Romanoff Assumes Chicago Post

Boris Romanoff, who has just completed the staging of Giselle for the Ballet International, Inc., leaves this month for Chicago, where he has been engaged as *maître de ballet* of the Chicago Opera Company for the season beginning Oct. 15 and ending Nov. 18. He will stage all the opera divertissements and a special ballet for Carmen, using the full overture.

Mr. Romanoff also recently staged Danses Caucasiennes to music of Rubinstein, and Ballerina and Thief to Mozart's Petits Riens.

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LONDON British Music World Mourns Passing of Sir Henry Wood

By HUGH LIVERSIDGE

LONDON.—The passing of Sir Henry Wood brings to an end an era in British music. Of recent years it was his association with the Promenade concerts which most captured the imagination of the concert-goers and which caused them to hail him as the "grand old man of British music."

But, great though this work was, he had an even greater achievement to his credit. When Sir Henry Wood first appeared on the scene British orchestral playing was at its most slipshod. This was, in part, the heritage of the easy-going Mendelsohn tradition but more especially, and later, the result of a lack of public interest in orchestral music and of the antics of such vulgarians as Costa. In fact, when Sir Henry Wood made his debut, orchestral players used to send their deputies to rehearsal—in some cases, even the deputies used to send *their* deputies. Sir Henry gradually put a stop to this pernicious practice and insisted that the orchestral players themselves attend the rehearsal.

Sir Henry deliberately decided to eschew the tinsel glitter of a virtuoso conductor's career and devoted his life to working for British music and musicians. His taste was exceedingly catholic and, if he might not give an outstanding performance of a few selected composers, his work was nevertheless of a uniform excellence. I have, on occasions, heard him give a performance of a standard classic like, say, Mozart's "Haffner" symphony which might have been equalled but hardly bettered.

A Friend to Composers

Many a young composer of the past who is famous today owes his success to Sir Henry's interest. He always insisted that a large percentage of modern British composers be included in his programs. To see and hear him rehearse a new score brought home to all the exceedingly conscientious character of his work. But if he did not like a score he worked all the harder at it, so that it should not suffer for his personal dislike. He had an infinite capacity for taking pains and was thoroughly familiar with the technical equipment of a conductor from A to Z.

Sir Henry Wood will be sorely missed but his example should serve as an inspiration to all musicians. Let us hope, in particular, that those young musicians who, during the War have leapt into fame due to lack of international competitors, will take the lesson of his life to heart.

Orchestral Expansion

Although at the time of writing the plans of the London orchestras for next season are not entirely complete, two of the leading provincial orchestras have completed their programs.

The Northern Philharmonic Orchestra, Leeds, of which Dr. Heinz Unger is conductor, has completed arrangements for the Leeds Town Hall concerts, of which H.R.H. the Princess Royal is patron.

The Leeds Corporation has enlarged its grant to the orchestra and in view of this and the success of last season's concerts has increased the series. Dr. Unger will conduct all these concerts and in addition will also be in charge of the Orchestra's C.E.M.A. concerts in towns in the North of England. As well as a number of famous soloists like Kendall Taylor, young and promising talent such as the youthful pianist Eric Hope have been engaged. In accordance with this "go-ahead" policy, the Northern Philharmonic Orchestra have asked me to edit The Northern Musician which is published on their behalf every two months and give particulars of the orchestra's activities.

Birmingham's Lead

Birmingham, "capital of the Midlands," has given a very large grant for the upkeep of its municipal orchestra. Speaking of these developments, George Weldon, the orchestra's talented conductor and music director, said "The Birmingham Municipal Orchestra has been entirely reconstituted to the best of our abilities under present conditions. There will be two concerts per week in Birmingham and others in neighboring Midland towns. In addition there will be a very extensive series of concerts both in concert halls and school halls."

It certainly looks as if next season's British music activities will exceed even last year's "bumper crop."

SIR HENRY WOOD

Syracuse to Have Concert Series and Opera

SYRACUSE, N. Y.—Syracuse will have plenty of music this year. Morning Musicals announces concerts by four Metropolitan Opera stars: Jennie Tourel, Ezio Pinza, Bidu Sayao, and Charles Kullman, as well as the National Symphony Orchestra; Anne Brown, soprano, star of Porgy and Bess; and Mia Slavenska and her dance ensemble.

The Civic Music Association schedules the First Piano Quartet, the Indianapolis Symphony Orchestra, the National Opera Quartet, and concerts by Helen Traubel, Eugene List, Carroll Glenn and Mack Harrell.

The College of Fine Arts at Syracuse University presents the University Symphony Orchestra in four concerts. The University Chorus, with Ellen Osborn, Mary Van Kirk, Donald Dame and Bruce Foote as soloists, will sing The Messiah in December. The University Band will give two concerts and the College will present its faculty members and students in approximately fifty recitals.

The Manhattan Grand Opera Company, using a local chorus and orchestra, with the principal soloists from New York, will sing La Boheme, Faust and Aida H. L. B.

Philadelphia Orchestra Names Soloists for N. Y.

Dates and soloists for the Philadelphia Orchestra's annual series of ten concerts at Carnegie Hall, New York, are as follows: Oct. 3; Nov. 7, William Kapell, pianist; Nov. 21, Nathan Milstein, violinist; Dec. 12, Claudio Arrau, pianist; Jan. 9; Jan. 23, Artur Rubinstein, pianist; Feb. 27, Gregor Piatigorsky, cellist; March 20, Rudolf Serkin, pianist; Feb. 6 and April 3. All the concerts are to be conducted by Eugene Ormandy except that on Jan. 9, by Pierre Monteux.

Negro Opera Company Sings Traviata

The Negro Opera Company, which gave a performance of La Traviata last season in Madison Square Garden, repeated the representation Sept. 11 at Carnegie Hall. As before, Frederick Vajda was not only the conductor but also stage director and adapter of the libretto into English. He shone in all three capacities. The solo singing was adequate only in spots, but the chorus covered itself with glory in zest, tonal fullness and correctness of intonation. The scenery was sketchy, the costumes had atmosphere and richness of color. Bertha Baker was Violetta, Oscar Griffin sang Alfredo, Gayla Glenn appeared as the elder Germont. Incidental dances were done by the Anoc Ballet, with David Leer as premier, and Adele Bodroghy as choreographer. A good-sized audience gave generous applause. Si Lita Haley functioned as general manager and chorus director.

Max Jacobs Training Orchestra

The Young Men's Symphony Orchestra, Max Jacobs, conductor, now in its 41st year as a training orchestra, holds rehearsals every Sunday morning at its new headquarters in the New York City Center. Qualified young musicians have the opportunity to acquire orchestral routine sufficient to prepare them for positions in major symphony orchestras. Tuition is free. Applicants are requested to report to Mr. Jacobs, with their instruments, any Sunday morning, at the City Center, 130 West 56th Street, New York.

New Chamber Orchestra to Give Series in N. Y.

F. Charles Adler, conductor, has arranged a series of three concerts by a chamber orchestra of 40, which he will lead this season at Town Hall, Oct. 25, Jan. 24 and March 21, with John Corigliano, violin; William Lincer, viola, and Joseph Schuster, cello, as soloists. The players are members of the Philharmonic. Aside from standard works by Beethoven, Wolf, Haydn, Mozart, Bizet, Adler's programs promise also first American performances of scores by Anis Fuleihan, Felix Guenther, Joseph Wagner, Vittorio Giannini, Miaskowsky, Max Brand, John Klenner, Shostakovich, Tibor Serly; and Tartini's D major Cello Concerto, not previously done in this country with orchestra.

Denya and Maurois in Joint Programs

Marcelle Denya, French soprano, and André Maurois, French author and lecturer, tour this season in joint programs. Mme. Denya will give interesting songs by Gallic composers of the classic, Romantic and contemporary periods, the programs to be selected from compositions of Lully, Gluck, Rameau, Berlioz, Bizet, Chabrier, Chausson, Duparc, Gounod, Debussy, Fauré, Hahn, Laparra, Milhaud, Ravel, Roussel and Poulenc. M. Maurois will comment on the lives, times, historical and cultural backgrounds of the foregoing composers.

TOSSY SPIVAKOVSKY,
young Russian violinist, with his summer class at the University of Indiana. His little daughter, shown beside him in the first row, was his youngest pupid.

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FEDERATED MUSIC CLUBS AWARD PRIZES FOR WAR WORK PROJECTS

TULSA, OKLA.—A feature of the recent meeting of the Board of Directors, District and State Presidents of the National Federation of Music Clubs here was the announcement that the first prize of $500 in the contest for a program best serving the war effort, presented by any club in the Federation between Sept. 1, 1943, and May 15, 1944, had been made to the Musicians Club of Vernon, Tex. It was presented for a historical pageant in 10 scenes in the cast of which were some 300 school children. The announcement of the award was made by Mrs. Ada Holding Miller, National War Service Chairman, in a report to the Board of Directors of the Federation at the Hotel Mayo. Mrs. Miller made public the names of 29 clubs or State Federations in 17 states among whom $2,000 in War Bonds will be distributed in amounts ranging from $500 to 16 prizes of a $25 War Bond each. All awards were donated by Donald Voorhees, director of the orchestras on the Telephone Hour and Cavalcade of America radio programs.

A concert honoring service men and their families, and a three-part program involving solo dances; an interlude of piano solo music with organ and piano accompaniment, and a dramatization of the oratorio Elijah, won the two prizes of $200 each in War Bonds for the Canto Sonora Club of Hinds Junior College, Raymond, Miss., and the Euterpe Club of Greensboro, N. C.

A program featuring music of the Allied Nations given by the Tippecanoe County Chorus of farm women in West LaFayette, Ind., and a patriotic concert in Des Moines, Ia., in which local chapters of the four national music sororities participated captured the two awards in the $150 class. Eight prizes of $50 each in War Bonds were won respectively by the Junior MacDowell Club of Conneault, O.; the Juvenile Chorus and Ensemble Club of Beaumont, Texas; the Hartford City Music Department of Hartford City, Ind.; the Chaminade Singers of Pocatello, Ida.; the Rhode Island Federation of Music Clubs; the Dallas, Tex., Federation of Music Clubs; the Ashton Music Clubs Association of Ashton, Ida.; and the Junior and Student Ensembles of the New Jersey Federation of Music Clubs.

Prizes of $25 each in War Bonds were awarded as follows:

Creative Dance Guild of Providence, R. I., a program fostering Pan-American friendship; Maryland Singers of Frostburg, State Teachers College, a series of concerts given to stimulate the War Loan and to take good music to isolated communities; Navy Mothers Chorus of Toledo, O., sacred concerts arranged for mothers with sons in the service; Fall River, Mass., Music Club, Music Week concert to purchase musical instruments for service men; Maryland College Glee Club of Lutherville, concert at Aberdeen Proving Ground; Choirs of Ingleside Baptist Church, Shreveport, La., a series of concerts to stimulate public morale; Sheboygan, Wis., Music Club, Victory Concert for the War Service Fund with service men soloists; Chopin Juvenile Club of Providence, R. I., Patriots' Day concert for War Service Fund; St. Cecilia Club of St. Augustine, Fa., Coast Guard Band Concert benefiting War Service; Bush Hills Music Club of Birmingham, Ala., concert featuring a soldier cellist which netted instruments and funds sufficient to equip a band in the South Pacific; Mendelssohn Choral Club of Shreveport, La., a 45-minute costume program arranged for and presented in army camps and hospitals; Music Study Club of Beaumont, Tex., two concerts in army camps involving a 120-mile trip and an overnight stay; Indiana Federation of Music Clubs, Music Week concert benefiting Music in Hospitals program; Libke Troubadors, Oklahoma City, dramatized recital, Hands Across the Sea; Little Rock, Ark., Musical Coterie, musical for service men; New Jersey Federation of Music Clubs, War Service benefit involving 15 choral groups and 460 voices.

Honorable mention was given to two programs, the one a May Festival presented under the auspices of the J. A. Jones Construction Company of Brunswick, Ga., involving students in the public schools, townspeople and musicians from the plant; the other a series of programs by the Philomel Singers of Seattle, Wash., one given at an army post and another at a navy hospital.

Judges in the Voorhees contest were Harry A. Bruno of the Bruno Associates; Dorothy Dunbar Bromley, editor of the Sunday woman's page of the New York Herald-Tribune, and Dr. Howard Hanson, director of Eastman School of Music.

Music in Hospitals Demonstrated at Federation Meeting

Ruth Bradley, chairman of Music in Hospitals of the National Federation of Music Clubs, gave instruction in the presentation of ward music in hospitals at the meeting on Sept. 12 in Tulsa, Okla., of the Board of Directors, State and District Presidents' Council. Miss Bradley also suggested repertoire. She reported a successful clinic at McCloskey General Hospital, Temple, Tex., with members of the Texas and Oklahoma federated clubs attending.

Indianapolis Announces Soloists

INDIANAPOLIS—The Indianapolis Symphony Orchestra, under the direction of Fabien Sevitzky, has announced the following soloists for its eighth season: Jascha Heifetz, violinist; Artur Rubinstein, pianist; Hardesty Johnson, tenor; Kerstin Thorborg, contralto; William Kapell, pianist; Claudio Arrau, pianist; Zinka Milanov, soprano; and Ruth Posselt, violinist. Miss Thorborg and Mr. Johnson will appear as soloists for Mahler's Song of the Earth. There will be 29 out-of-town-concerts.

The list of attractions in the Martens Concert Series for the coming season are the opera 'La Traviata'; Bruna Castagna; the Ballet Theatre; Robert Casadesus; and the Don Cossacks, the latter not having appeared here for several years.

The Ensemble Music Society, formed by a group of persons interested in chamber music, will present the Budapest String Quartet in two concerts during the winter.

H. C. G.

Akron to Launch New Series

AKRON, O.—The Akron Concert Course, second series of its kind here, makes its debut in the Armory Nov. 16 with a joint recital by Eileen Farrell, soprano, and John Gurney, basso. The series is under the management of Lotta Phillips Smith. The other five events of the course will be: Miliza Korjus, coloratura soprano, Dec. 12; Isaac Stern, violinist, Jan. 16; Egon Petri, pianist, Feb. 22; the Farbman String Symphony, conducted by Harry Farbman, with Edith Schiller as piano soloist, April 5, and Flotow's opera Martha, in English, by the Charles L. Wagner Opera Company, April 20. In the cast are Stella Andreva, Mona Bradford, John Gurney and Eric Mattson.

O. S.

George Schick to Conduct Opera and Ballet

George Schick will conduct opera in Cleveland, starting Sept. 14, with members of the Metropolitan, Chicago and San Carlo Opera Companies. Mr. Schick was released by General Manager Gaetano Merola from his contract to conduct in the season of the San Francisco Opera Company in order to be able to take over the baton for the better part of the season of the Cuevas Ballet in New York and on tour.

National Orchestral Group Announces Plans

The National Orchestral Association will begin its 15th season on Oct. 9 with rehearsals of the training orchestra to take place as usual on Mondays, Wednesdays, and Fridays. There will be vacancies in all sections this fall. Young musicians who have a technical command of their instruments and can pass an audition are requested to apply for application blanks for admission. All instruction and training are without fee. Five Monday evening concerts will be given by the orchestra at Carnegie Hall, on Nov. 27, Jan. 8, Feb. 12, March 12 and April 30.

Prokofieff Invited to U. S.

Serge Prokofieff, Russian composer, has been invited to visit the United States in the coming fall, in a cablegram sent to him during the recent general meeting in New York by the Music Committee of the National Council of American-Soviet Friendship, Inc. Dr. Serge Koussevitsky, chairman of the music committee, was honorary chairman of the meeting, over which Goddard Lieberson, executive secretary, presided. Speakers, in addition to those named, included Dorothy Lawton, Herbert Weinstock, Morton Gould, Harry Futterman, Corliss Lamont, and Eugene D. Kisselev, Counsul-General of the U. S. S. R.

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BOSTON *NOVELTIES FOR ORCHESTRA LISTED*

By JULES WOLFFERS

BOSTON.—Much new music, including several first performances, is announced by Serge Koussevitzky for the season of Boston Symphony concerts which opens Oct. 6 in Symphony Hall. Among works to receive premier performances here are Béla Bartók's Concerto for Orchestra; David Diamond's Second Symphony; Boris Koutzen's Overture, From the American Folklore; Arthur Lourie's Suite, The Feast During the Plague; a new set of Orchestral Variations by Arnold Schoenberg, and the Third Symphony by Bohuslav Martinu. First performances by the orchestra at these concerts will include Hindemith's Theme and Variations According to the Four Temperaments; William Schuman's Prayer in Time of War; Morton Gould's Spirituals for String Choir and Orchestra, and Martinu's Concerto for Two Pianos. The Hindemith Variations were performed this summer for the first time at the Boston Symphony Chamber Concert series, with Richard Burgin conducting. The work impressed by its technical mastery and subtle refinement and it now remains to be seen whether or not the seemingly confused representation of the various temperaments depicted was due only to the fact that this was a first hearing.

Solo Assignments

Works listed to be played in the early part of the season are Beethoven's Third and Seventh and the Egmont Overture; Mozart's "Little" G minor Symphony, Divertimento for Horn and Strings, and Concerto for Two Pianos (Luboshutz and Nemenoff;) Paganini's D major Violin Concerto (Francescatti;) Mendelssohn's "Reformation" Symphony; Tchaikovsky's Serenade for Strings; Berlioz' Harold in Italy; Bloch's Viola Concerto (Primrose;) Brahms' Second Symphony and First Piano Concerto (Sanroma;) Ravel's La Valse and Alborado; and Prokofieff's Scythian Suite.

Arthur Fiedler is an addition to the previously announced list of guest conductors. He is conductor of the Symphony Pops and Esplanade concerts and has led several special Symphony events. This will be Mr. Fiedler's debut as regularly scheduled conductor on the subscription series. Cellist Gregor Piatigorsky has been added to the roster of soloists announced last month.

Very few changes have been made in the orchestra personnel. The brilliant young composer-pianist-conductor, Lukas Foss, has been appointed pianist for the orchestra. Two young players, Victor Manusevitch and L. James Nagy, have been added to the violin section. Richard Burgin continues as concertmaster and associate-conductor.

Recital Calendar Heavy

In the recital field, Aaron Richmond has announced 23 events in his Celebrity Series, to take place at Symphony Hall, Jordan Hall and the Boston Opera House. His list of pianists include Serkin, Sanroma, Artur Rubinstein, Smeterlin, William Kapell and the duo Luboshutz and Nemenoff. Violinists to appear are Kreisler, Szigeti and Menuhin, and chamber music is represented by the Budapest Quartet and Busch and Serkin. Both the Jaroff and Platoff Don Cossacks are scheduled. Lotte Lehmann, Marian Anderson, Gladys Swarthout, Ezio Pinza, and Richard Crooks are the singers to be heard, and the Trapp Family is listed. Dance attractions include Angna Enters, Martha Graham and Argentinita, Ruth Draper will appear in character sketches.

The Civic Symphony of Boston is scheduled to give three concerts under its new conductor, Paul Cherkassky. Soloists and new works will be announced later.

All in all, this looks like a very busy concert season here and it will include many other music events. While main interest is centered on the Symphony and Mr. Richmond's concerts, other groups present interesting programs yearly, especially in the choral field. The most significant of these will be reported later, as the importance of varied musical enterprise is not to be minimized.

Brooklyn Institute Announces Concert Series

The Major Concert Series of the Brooklyn Institute of Arts and Sciences consists of ten events held on alternate Tuesday evenings at the Brooklyn Academy of Music. It opens on Oct. 31 with a recital by Anne Brown, soprano.

The series also includes: Nov. 14, Joseph Szigeti, violinist; Nov. 28, Vladimir Horowitz, pianist; Dec. 19, Bartlett and Robertson, duo-pianists; Jan. 9, Paul Draper and Larry Adler, joint recital; Jan. 23, Gen. Platoff Don Cossacks, under the direction of N. Kostrukoff; Feb. 6, Martha Graham and Her Company, assisted by an orchestra; Feb. 20, Lotte Lehmann, soprano; Mar. 6, Artur Rubinstein, pianist; Mar. 20, Ballet Russe de Monte Carlo, offering a new repertory.

LILLIAN EVANTI,
concert and opera singer, takes in her D vitamins on the beach of Oak Bluffs, Mass., prior to her Town Hall concert in New York on Oct. 12.

CARROLL GLENN,
violinist, cuts the cake at the first wedding anniversary reception given for her and Sgt. Eugene List by Mr. and Mrs. Willem Willeke at South Mountain, Pittsfield, Mass., after her recital here. Left to right: Samuel C. Colt, president of the South Mountain Association, Miss Glenn, Mr. Willeke, Musical Director of the Association, Mme. Olga Samaroff Stokowski and Sgt. List. (Photo by Daphne Smith.)

San Francisco Opera Opens

SAN FRANCISCO.—The regular series of the San Francisco Opera Association was scheduled to open on Sept. 29 with Aida, at the War Memorial Opera House. A cast headed by Stella Roman as Aida, Margaret Harshaw in her local debut as Amneris, Frederick Jagel as Rhadames, Leonard Warren as Amonasro, Ezio Pinza as Ramfis, Lorenzo Alvary as The King, and Alessio De Paolis and Thelma Votipka in other roles, was to be heard under the baton of Gaetano Merola. Ten performances are scheduled in this series.

Revivals Scheduled

SAN FRANCISCO.—The 22nd season of the San Francisco Opera Association will have an unusual array of novelties and baton talent. The productions of Tales of Hoffmann, Aida, Manon, La Boheme and La Forza del Destino will be led by General Director Gaetano Merola. Hans Wilhelm Steinberg in his San Francisco debut will lead Falstaff, perhaps the season's chief novelty, The Masked Ball, and Faust. George Sebastian is to wield the baton for Salome by Strauss and for Carmen.

The Falstaff production will have Baccaloni in the title role, with a cast including Licia Albanese, Vivian della Chiesa, Margaret Harshaw, Hertha Glaz, Ivan Petroff, Bruno Landi and others.

The San Francisco Symphony, under Pierre Monteux, will open its season Dec. 1 and close it April 14. There will be three series of concerts: eight Friday afternoons, four Thursday nights, twelve Saturday nights, and a special Brahms Festival of three programs. The Municipal Chorus will assist in this festival and also in a concert arrangement of Parsifal in the regular series. Guest artists or conductors are announced for all the concerts but two. Howard Skinner, manager of the Symphony, reports that the early ticket sale has been large.

The San Francisco Art Commission has announced four concerts in the Civic Auditorium by the San Francisco Symphony, under Monteux, and ten performances at the Memorial Opera House by the Ballet Theatre. Soloists for the orchestral concerts include Alexander Brailowsky. Yehudi Menuhin, Grace Moore and Marian Anderson.

Borodin's Prince Igor was sung by the Russian Opera Association of San Francisco at the Memorial Opera House on Sept. 7 and 8. Eugene Plotnikoff conducted, and the cast included Maria Maximovitch, George Dubrouvsky and others. The chorus was effective, and the dances were done with spirit.

The San Francisco String Quartet opened its 11th series at Hotel St. Francis, with works of Haydn, Franck and Jongen.

THE DANCE

(Continued from page 14)

for talented boys between the ages of 10 and 14.

George E. Brown is responsible for the first ballet troupe to be sent overseas to entertain American troops at the front. Name? Fox Hole Ballet. Destination? Unknown, except that the company will make a six month tour of the Foxhole Circuit. Personnel? Grant Mouradoff, Tatiana Semenova, Anna Adrinova, Anitra Upton and Ginee Richardson. Vicki Crandall is the pianist.

Mr. Mouradoff, the director of the company, is devising ways of performing in either an elaborate theatre or on a simple, open stage. Costumes are being designed by Madame Karinska.

From Mr. Brown also comes word that Anne Simpson has been engaged by Columbia Concerts Inc., as premiere danseuse and choreographer for the tour of Carmen. Leon Varkas will be premier danseur and Cristina Morales has been brought from Hollywood for special Spanish numbers.

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Capital Awaits Baton Novelties

WASHINGTON 5, D. C.—Sixty-two concerts have been scheduled for the 14th season of the National Symphony Orchestra, Dr. Hans Kindler conductor, it is announced by J. E. Mutch, manager of the orchestra.

The Washington season, to open Nov. 8 in Constitution Hall, will include 29 concerts. The remaining 33 programs are out-of-town engagements, beginning with an appearance in Newark, N. J., on Nov. 5 under the auspices of the Griffith Music Foundation. The National Symphony's touring engagements will also include a New York appearance on Dec. 5, at the Metropolitan Opera House under the sponsorship of the Netherland-American Foundation for the benefit of the Van Loon Scholarship Fund.

In its home city, the National Symphony under Dr. Kindler's direction will give four series of concerts: a Wednesday evening series of eight subscription events: a Sunday afternoon series of ten concerts; three "15-30", or youth programs, and two for Federal employees. In addition, the orchestra will be heard in three joint performances with the Ballet Theatre, and in three special attractions to be announced.

Soloists for the Wednesday subscription series are: Richard Crooks, tenor, Nov. 8; Egon Petri, pianist, Nov. 22; Zino Francescatti, violinist, Dec. 20; Helen Jepson, soprano, Jan. 10; Mischa Elman, violinist, Feb. 14; Bartlett and Robertson, duo-pianists, March 7; and Alexander Brailowsky, pianist, March 28. Soloists for the Sunday afternoon series include Helen Traubel, soprano, Nov. 26; Efrem Zimbalist, violinist, Dec. 17; Percy Grainger, pianist, Jan. 7; Frances Nash, pianist, Feb. 4; Lauritz Melchior, tenor, Feb. 18; Grace Moore, soprano, March 4; Nathan Milstein, violinist, March 18; and William Kapell, pianist, April 1. Soloists for the "15-30" concerts and the Federal Employee concerts will be announced.

Out-of-town engagements of the National Symphony, in addition to the Newark and New York concerts, include its 13th season in Baltimore (II concerts), its 12th season in Richmond, Va., (3); and 17 other appearances throughout the East from Virginia to Maine.

Saidenberg Little Symphony Programs Novelties

The Saidenberg Little Symphony, now in its eighth season, gives a recital at Town Hall on Oct. 8 under the direction of Daniel Saidenberg. This young conductor is chief of the Music Section of the Office of War Information and two of his colleagues—Henry Cowell and Samuel Barber, whose works will receive their first performance anywhere at this concert—also are affiliated with the OWI. The program will be recorded and included in the OWI radio programs overseas. The first part of the concert schedules the Concerto Gross in C minor by Geminiani, Concerto for oboe and strings by Cimarosa, and the Bach Brandenburg Concerto No. 5 for flute, violin, piano and strings. The second section will be all modern, including Mr. Cowell's Hymn and Fuguing Tune, the Capricorn Concerto by Samuel Barber, and Miaskovsky's Sinfonietta Op. 32, No. 2.

AT A REHEARSAL OF THE TEXACO STAR THEATRE
when Joseph Szigeti, violinist, appeared as guest star on the program. Left to right, Mr. Szigeti, Nat Finston, Helen Forrest and James Melton. (CBS Photo.)

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 1. Mary Louise Wagner, soprano, TH, E.
Oct. 3. Philadelphia Orchestra, Ormandy conducting, CH, E; Triante Kefalas, tenor, TH, E.
Oct. 4. Frederick Marantz, pianist, TH, E; Lilly Laynes, soprano, TiH, E.
Oct. 5. Philharmonic - Symphony Orchestra (opening), Artur Rodzinski conducting, CH, E.
Oct. 6. Philharmonic - Symphony Orchestra, same program as previous day, CH, A; Henri Mondi, baritone, TH, E.
Oct. 8. Philharmonic - Symphony Orchestra, Rodzinski conducting, CH, A; Saidenberg Little Symphony, TH, E.
Oct. 9. Willem Van der Andel, pianist, TH, E.
Oct. 10. Nicolas Kopeikine, pianist, TH, E.
Oct. 11. Mary Ferguson, soprano, TH, E.
Oct. 12. Philharmonic - Symphony Orchestra, Rodzinski conducting, CH, E; Lillian Evanti, lyric soprano, TH, E.
Oct. 13. Philharmonic - Symphony Orchestra, same program as previous day, CH, A; Gordon Manley, pianist, TH, E.
Oct. 14. Janos Scholz, cellist, TH, A; Concert Honoring Publication of "I Came Out Alive," TH, E.
Oct. 15. Philharmonic - Symphony Orchestra, Rodzinski conducting, CH, A; Roland Hayes, tenor, CH, E; Owen Berger, pianist, TH, A; Ethel Elfenbein, pianist, TH, E.
Oct. 16. Sidney Foster, pianist, CH, E; Alice Ribeiro, soprano, TH, E.
Oct. 17. Ruth Posselt, violinist, TH, E.
Oct. 18. Jean Watson, contralto, TH, E.
Oct. 19. Philharmonic - Symphony Orchestra, Rodzinski conducting, Yehudi Menuhin, violinist, soloist, CH, E.
Oct. 20. Philharmonic - Symphony Orchestra, same program as preceding day, CH, A; Mischa Elman, violinist, CH, E; Stanley Fletcher, pianist, TH, E.
Oct. 21. Philharmonic - Symphony Orchestra, Rodzinski conducting, CH, E; Howard Weiss, pianist, TH, E.
Oct. 22. Philharmonic - Symphony Orchestra, Rodzinski conducting, Menuhin soloist, CH, A; Miliza Korjus, soprano, with orchestra, CH, E; Lenore Engdahl, pianist, TH, A; Selma Reyes, violinist, TH, E.
Oct. 23. Shura Cherkassky, pianist, CH, E; Stefan Auber, cellist, TH, E.
Oct. 24. Harold Kohon, violinist, TH, E.
Oct. 25. Florence Foster Jenkins, soprano, CH, E; New York Chamber Orchestra, F. Charles Adler conducting, TH, E.
Oct. 26. Philharmonic - Symphony Orchestra Rodzinski conducting, Robert Casadesus, pianist, soloist, CH, E.
Oct. 27. Philharmonic - Symphony Orchestra, same program as previous day, CH, A; Max Rosen, violinist, CH, E; Lillian Bertin, pianist, CCH, E.
Oct. 28. Philharmonic - Symphony Orchestra, Rodzinski conducting, Robert Casadesus soloist, CH, E; Grace Castagnetta, pianist, TH, A; Joseph Rogatchewsky, tenor, TH, E.
Oct. 29. Philharmonic - Symphony Orchestra, Rodzinski conducting, Robert Casadesus, soloist, CH, A; Artur Rubinstein, pianist, CH, E; Mack Harrell, baritone, TH, A; Portia White, contralto, TH, E; Edison Harris, tenor, TiH, A.
Oct. 30. Bronislaw Huberman, violinist, CH, E; Earl Wild, pianist, TH, E; The Kraeuter Trio, TiH, E.
Oct. 31. American Friends of Czechoslovakia, CH, E; Hazel Griggs, pianist, TH, A; Adolf Busch and Rudolf Serkin, first concert of Town Hall Endowment Series, TH, E; Richard Russell, tenor, TiH, E.

Mischa Elman on Tour

Mischa Elman began his concert schedule this season earlier than he has in years, with a recital in Princeton, N. J., Sept. 30. He will appear eleven times with six major symphony orchestras and play some two dozen recitals from now through March, 1945. In November he plays the Bohuslav Martinu Violin Concerto with the Chicago Symphony Orchestra. His New York recital at Carnegie Hall on Oct. 20 will find Mr. Elman also in contemporary vein, playing the Richard Strauss Sonata, Op. 18, and Joaquin Nin's Rapsodia Iberica, dedicated to him by the composer.

Piano Teachers' Guild Forms Committee of Deans

The National Guild of Piano Teachers has formed a Committee of Deans to assist in the solution of problems that arise in the conduct of the Guild and the National Piano Playing Auditions, it is announced by Irl Allison, founder-president. Appointments will be upon an annual basis.

The 1945 personnel includes: Hans Barth, Dean of the Board of Judges; John Mokrejs, Dean of Rules and Regulations, and Carl M. Roeder, Dean of Public Relations, all of New York City.

Birmingham Club Marks 40th Year

BIRMINGHAM, ALA.—The Artist Concert Series announced for 1944-45 by the Birmingham Music Club is a most excellent one. Beginning Oct. 10, when Helen Jepson, soprano, and James Melton, tenor, will be presented in joint recital, the series offers the Charles L. Wagner Opera Company, in Traviata, with a cast of Metropolitan Opera artists, ballet and orchestra: Zino Francescatti, violinist Ezio Pinza, basso of the Metropolitan; Rudolf Serkin, pianist; the Philadelphia Orchestra, Eugene Ormandy conducting, with Helen Traubel, soloist: the Minneapolis Symphony, Mitropoulos conducting, with Vladimir Horowitz, soloist, in a Tchaikovsky program; and the Ballet Theatre. Other special artist concerts will be presented during the season.

Officers of the Birmingham Music Club for this year are: Clara Hayden, president; Mrs. Lee Bradley, first vice-president; Mrs. E. D. LeMay, second vice-president; Mrs. George Harris, third vice-president; Mrs. Leonard T. Beecher, honorary vice-president; Mrs. Katherine Kilgore, recording secretary; Mrs. Aubrey Miree, corresponding secretary; H. H. K. Jefferson, treasurer; and Mrs. James Bowron, historian.

The Birmingham Music Club was founded and organized in 1905, and in its 40 years' career has been outstanding in the South for accomplishment and high musical ideals. It has long presented leading artists to the residents of this section for reasonable prices; has entertained here the Biennial of the National Federation of Music Clubs, and the National Board of the Clubs, and has presented the Metropolitan Opera before a capacity audience, without a deficit.

The club is non-profit seeking, all surplus money from the artist concerts being used to promote such endeavors as scholarships and music in the war effort. It has admitted free to its artist concerts members of the Blind Institution, Girls' and Boys' Industrial Schools, and others. It reserves a section in the auditorium for service men and women at all its concerts, where they can attend for 56 cents each. The club has given pianos to USO and Air Force centers, and concerts of local talent for their enjoyment. This year, more than ever, it intends to place emphasis on local music activities and contributions to victory.

ALICE GRAHAM.

Baltimore Park Concerts Heard by Audiences of 40,000

BALTIMORE, MD.—The Municipal Department of Music ended one of its most successful seasons of band concerts, the audiences of some 40,000 having broken all records as to size and enthusiasm. Four special concerts massing the City Park and Municipal Bands, totaling 80 musicians, were given under the direction of Robert P. Iula, executive secretary of the Board of Municipal Music. Elsa Baklor, soprano, was the soloist for the second event. Osmar P. Steinwald conducted the City Park Band and Robert V. Lansinger the Municipal Band, both having held these posts for a number of years.

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Cincinnati's Jubilee

A half century of its existence is being celebrated by the Cincinnati Symphony Orchestra this season, an event significant not only to that city but also to everybody who has at heart the cultural progress of our land.

Fifth oldest among the major symphonic orchestras in America is that of Cincinnati, exceeded in age only by the New York Philharmonic, St. Louis, Boston and Chicago. Following in order chronologically came Pittsburgh, Philadelphia, Minneapolis, Seattle, Portland, San Francisco, Detroit, Baltimore, Cleveland, Los Angeles, Rochester, Indianapolis, Kansas City. The last-named was founded in 1933.

On another page is a more comprehensive account of the history of Cincinnati's famous organization, of its 1944-45 Jubilee season, and of the achievements of its present conductor, Eugene Goossens. This is his fourteenth year in that position, the longest consecutive tenure of any of its incumbents. Under his aegis the orchestra has upheld all its past fine traditions and also advanced to the front rank in America's symphonic group, both as regards quality of performance and quality of programs in artistic importance and variety.

The entire 1944-45 season of concerts is dedicated to the Jubilee celebration, with a list of events that testify strikingly to Goossens' catholic tastes and his ability to interest the various classes of listeners. The opening concerts, Oct. 13 and 14, are dedicated to the local public and music schools, with Beethoven's Ninth Symphony, assisted by soloists and the May Festival Chorus. Then there is a Pan-American concert for which outstanding musicians have been invited from Mexico and other Latin-American countries. One program will be dedicated to the leading players of the orchestra (especially those whose activities cover the Jubilee span). Another program, of restrospective nature, will feature outstanding works that have been world-premiered by the Cincinnati Orchestra during the past 50 years. At each concert of the Jubilee season, there is to be a greeting from some leading representative of the sister arts, painting, poetry, sculpture and literature.

One of the most characteristic of the celebratory offerings consists of a prize competition (for a $1,000 War Bond) for a Jubilee Overture, with Monteux, Goossens and Deems Taylor as judges.

Finally, Goossens has invited ten composers to contribute each one variation (lasting two minutes or less) for orchestra on an original theme by that conductor. Those who accepted are Aaron Copland, Roy Harris, Howard Hanson, Paul Creston, Virgil Thomson, William Schuman, Bernard Rogers, Percy Grainger, Walter Piston and Ernest Bloch.

All in all, the scope and picturesqueness of this orchestral anniversary show rare zeal and resourcefulness on the part of Goossens and his collaborators. Cincinnati may well look forward to a symphonic season of brilliant importance.

All our music lovers surely will join the Musical Courier in congratulations and best wishes for the future successful life of the orchestra and its continued long association with Eugene Goossens.

• • •

Question and Answer

From J. P. F. comes this acrid thought: "Irving Berlin's new song is called There Are No Wings on a Foxhole. Who ever said there were?"

MUSICAL COURIER

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NEW YORK OCTOBER 1, 1944 No. 3097

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

The Good Old Days

"I am 70 years old," writes Robert L. Schermerhorn, "and a born New Yorker who has spent practically all my life in this city. I have been deeply interested in music since about my twentieth year, even though I never studied the art technically. I think that I have heard everything worth while here during the past half century, in concert and opera, and I am wondering how many others are able to say the same. For instance, who remembers, as I do, the concerts of Theodore Thomas at the Lenox Lyceum, and his differences with Dr. Leopold Damrosch that led to the former's leaving the metropolis and making Chicago his permanent home? And when the rear of Aeolian Hall was an ornately decorted pipe-organ? And when a gallery seat at the Metropolitan was fifty cents? And when Mascagni's Intermezzo always had to be encored at symphony concerts and elsewhere? When Oscar Hammerstein wrote a ridiculously bad one-act opera called The Kohinoor? When Otto Hegner was the boy-prodigy rival of Josef Hofmann as a child pianist? When Fritz Kreisler, also a boy wonder, wore knickerbockers, velvet coat and a lace collar on the stage? When there was a Negro coloratura soprano named The Black Patti? When Victor Herbert played cello in the Metropolitan Opera House orchestra? When there were regular orchestral concerts at St. Nicholas Rink and Madison Square Garden? When Madison Square Garden had an annex recital hall where Paderewski often played? When Tchaikovsky conducted his own works at the opening of Carnegie Hall? When Puccini, Richard Strauss, Saint-Saëns, Humperdinck, Sibelius, Hubay, Sinding, Elgar, Dvorak, Scriabin, made visits to this country? I still go to concerts and operas, and there is much that I enjoy, but nothing quite as much as the great memories that are in my mind and heart."

• • •

Time, the Critic

Pianist Andor Foldes writes a letter to The Nation in which he pillories B. H. Haggin, the music critic of that journal. He calls him a die-hard reactionary because he seems consistently opposed to modern and contemporary music, and particularly because he wrote that the work of Hindemith, Bartok, Berg, Schönberg, Stravinsky "and the rest" is full of "aridities, uglinesses and horrors." Foldes should not be unduly exercised over any one man's adverse opinion, for against it can be set the favorable estimates of many others. In fact, unjust criticism of music is apt to rally champions to its defense, as in the case of Foldes **and his letter.** Controversy stirs curiosity that often arouses a desire to hear the music so hotly discussed. The Haggins rarely make new converts, but unconsciously are addressing themselves to persons already predisposed against the kind of music those critics dislike. They can neither make nor break a composer finally. Time and the public do that.

• • •

America First

It was a European conductor (for obvious reasons he does not wish his name mentioned) who told me, "I never cease to marvel at the better American orchestras and the wonderful way they read new scores at first sight. I have conducted practically everywhere in Europe, but no orchestra over there ever gave me a first reading as good as I've had from half a dozen or more American orchestras."

VARIATIONS

By Leonard Liebling

Many letters concerning music come to this office from American and British men and women of the overseas forces. All the communications are intelligent and revealing, and I wish I had space to publish them. However, I can use only a few, and must select those of the most general interest.

For instance, there is the V-Mail note from Sgt. Curt Weiler, now in France, who read what this page said not long ago about Richard Strauss and his relation to Nazism. The Sergeant writes:

"Of course, you're entirely right about Dick Strauss. He's punished enough. For a truly decent man there could have been no change of heart re. Nazism. (Toscanini, Busch, *et al.*) Let's look only at his work, as the world did and does at Wagner's, whose character was just as inferior as Strauss'. A pity, though. . . . I like the Musical Courier a lot, all the more so because it occasionally gives cause for argument. Would be dull otherwise! Since I came to France I've heard no music except the drone of planes and the singing of shells. It's interesting for a change. I'm anxiously waiting for every new issue of your paper. . . ."

• • •

Our monitor of the dance, Rosalyn Krokover, received a letter from Cpl. Stanley Schonberg in Naples, who, she says, "used to take good music in his stride before he joined the Army; he could take it or leave it." But now he writes to R. K. that he and a friend wangled their way into an orchestral rehearsal conducted by Barbirolli in Naples, and this is the Corporal's report: "It was the first occasion of that kind I ever attended. Never knew how important a conductor was to an orchestra, and this instance brought it out clearly. The orchestra he was rehearsing was (and still is) a sorry affair. The strings are decent, the woodwinds and reeds fair to mediocre, and the brass atrocious. Previously I had heard them in concert, but invariably walked out, for I couldn't stomach it, and when your friend Stanley takes a powder, it must be something. Anyhow, Barbirolli had to work plenty to get the group into any kind of shape, and work he did! There was no question as to who was the boss; that man certainly asserts himself, and has complete control. He devoted most time to the passages played by the strings; obviously the balance was beyond help. That evening before a packed house of soldiers and sailors of all the Allied nations, he performed brilliantly. The orchestra was playing over its own heads; they actually sounded good. And the applause was overwhelming. I probably have repeated this observation time and time again, but the enthusiasm of any troops at a musical program is unbounded; everything is well received, no matter how badly presented, and if the presentation is even mediocre, the audience acts as if it was stupendous."

• • •

Ivor Newton sends some characteristic matter from London:

Moiseiwitsch gave a recital the other day which was considerably disturbed by the conditions of War. He summed up the result by saying, "Never were so many wrong notes played to so few people in so short a time."

At one of the recent "proms," just as Frank Titterton sang his first Sound an Alarm in Handel's stirring aria, the red lights flashed out the danger signal, meaning "Flying Bomb approaching." The audience was quick to appreciate the humor of the coincidence.

After playing at one of the C.E.M.A. Emergency concerts last week, I heard a Cockney give this explanation of his own courage regarding the Robots: "I see it like this. It must take the Germans a lot of trouble to make the bloody things, and then they have to get them into those pits and up into the air, and it's quite a long way from France to London, and if they do get to London they still have got to find Limehouse, and even then, it isn't everyone can find 37 Bulstrode Road, and if they do, it's ten to one I'd be in the Pub."

Newton winds up his letter: "I never cease to be grateful for the regular supply of Musical Couriers."

• • •

In The Musical Times (London) there is a brilliant radio column conducted by W. R. Anderson. He not only writes well, and knows his musical stuff thoroughly, but hits out with intelligent and highly trenchant criticism of performers and programs.

As one who has done considerable musical commentation on the air, I hope I am not befouling the nest of my craft when I agree with what Anderson said recently:

"I wish I could enjoy most radio talks more; I'm afraid an old hand keeps wanting to tell so many earnest speakers how to let themselves go. But maybe the B.B.C. doesn't permit that. Frank Merrick in a Sunday talk on Bax's Piano Sonatas, showed how to get right into the subject; within fifteen seconds of starting, he was at the piano, and in three minutes had given four illustrations. 'More play and less talk' is the prescription for broadcasts elucidations."

Anderson also takes a whack at what he calls Kentucky Minstrel choral items on the English air: "The crowd loves this kind of choggy sentimentality: something to remember when we praise 'the rising standard of taste.' Some things don't change, and the British affection for such things is immovable. They stand midway between real songs of homely sentiment and belief, and the degradations of the crooner."

• • •

By the way, the June issue of The Musical Times celebrated the centenary of the existence of that publication, which started in 1844 as house organ for the sale of music published by Messrs. Novello, but later went out on its own. The magazine has since maintained the highest standards of musical journalism, and still does so. We extend a Happy 100th Birthday to our English contemporary, and wish it continued long life. The Musical Courier's 64 years of publication make it not exactly a youngster, either. The Musical World (also under the Novello aegis) was founded in 1836 and was published until 1891. I have a bound volume of the first year, given me by Bartlett and Robertson.

• • •

Grace Moore's villa near Cannes was used as a refuge for Free French refugees from the Germans, according to a late dispatch from Europe, which informed that the Casa Lauretta was put into service by its caretaker as a relay station for patriots fleeing the Nazis. Interviewed here, Miss Moore said she was pleased at the news, and added: "In the early days of the war the house was used by the French Office as a home for children, and then was taken over by the Italian military, who stole all the furniture, which I consider particularly ungrateful, as I had sung so many of their operas!"

• • •

The magazine Time sheds some light on Paris musical affairs both during and after the occupation. The capital's concerts, operas and other tonal affairs were under the regency of composer Werner Egk while the Germans held Paris. He left for his native land in a hurry when the Allied invasion began to come too near him. Now Egk's few Parisian friends "are in the doghouse," says Time. One of them was pianist Alfred Cortot, a warm devotee of Vichy, who was named State Director of Music under Pétain and had played widely in Germany. However, the F.F.I. has released Cortot on account of failing health (he is 67) and because of his occasional efforts to keep young French musicians from service in Hitler's labor battalions. Time reports that an enthusiastic collaborationist was Florent Schmitt (aged 73), who is still in jail. The F.F.I. is searching for Serge Lifar, the ballet director, in hiding somewhere. Although a Russian, he hobnobbed with the German military in Paris, and crowed publicly over each new feat of their arms. Poulenc has a fine record of loyalty to France, his resistance including refusal to have his newest ballet produced at the Paris Opera by the Germans. Then there is the patriotic Hugues Panassié, high priest of Jazz, who with his friends kept up their "hot" concerts. Says Time: "When the German authorities, sensing sedition, looked in, they found that the St. Louis Blues had become La Tristesse de St. Louis. That St. Louis, the Germans were told, was of course none other than Louis IX."

(Among Schmitt's compositions are a Chant de Guerre (1928) for soprano solo, male chorus and orchestra; and Reflêts d'Allemagne, an orchestral work.—L. L.)

• • •

Composer Miklos Rosza was chairman of a recent social meeting of the Crescendo Club of Los Angeles. The announcement received at this desk says that he might address the members on the subject of The Sand In Chopin's Hair.

• • •

The London Musical Times quotes from an unidentified Central American newspaper the following startling information about Elgar's Cockaigne Overture (depicting certain characteristics of the English capital): "The first performance will be given of a work by Sir Edward Elgar, his Overture, Cocaina, in which he describes the ravages of this terrible vice in the suburbs of London."

• • •

For several months WQXR has been broadcasting announcements offering reproductions of well-known art masterpieces, among them El Greco's famous "View of Toledo."

Recently the station received a request for a complete set of the reproductions with one stipulation. Would it be possible to make a substitution for the View of Toledo? The writer (a woman) had been through Toledo many times on the train and could WQXR send her instead a view of Cleveland since she planned to visit there in the near future? If you think this isn't true, ask them at WQXR.

• • •

Credit Walter Winchell with a new name for those current snivelling sob songs. He calls them "misery music."

• • •

Shouldn't Deutschland über Alles be changed to Allies über Deutschland?

THE MUSICAL PARADE

By THE STAFF

The Demon Bass-Baritone.

Norman Cordon is prankish in proportion to his six feet plus of height. Recently he went to pose in Mephistopheles' custume for a noted sculptress. Her studio is a duplex and he went upstairs to array himself in all his devilish glory. As he descended, he came upon an old darkey carrying a tray with cocktails. The great figure in scarlet raised its winged draperies on high, uttered a fearful bellow, pointed to the tray, and boomed, "Serving drinks, are you? I'll make you burn for evermore." A scream, a crash of glass, and a cloud of dust arose as the servitor hurtled down the stairs three at a time. He has not been seen on his job since.

We ask you, Norman, is this any way to solve the servant problem?

Upside-Down Prima Donna.

This story is told with apologies for scooping our own Radio Department:

Grace Moore showed herself a fine sport when she offered to sing One Night of Love while standing on her head, if Milton Berle, the comedian, would buy a $1,000 War Bond. This happened on his Let Yourself Go radio program over the Blue Network. Grace revealed that this combined acrobatic-vocal stunt had been her secret ambition ever since someone had once bet her $500 to try it at a party and she had backed out at the last moment. But now she decided to "let herself go" and realize her ambition provided Milton bought the bond. He agreed, and an audience of several hundred in the studio and millions on the air waited with bated breath as Grace tied a black silk kerchief around her ankles. Well, up-si-daisy went the prima donna, standing on her hands, her blonde hair brushing the floor, while Berle and Ken Roberts, the announcer, helped her by holding on to her ankles, and in that position she sang One Night of Love into a portable mike. "I did it for my country!" she gasped afterwards.

A Composer's Windfall.

Louis Gesensway, young Philadelphia composer, invited to lunch by Dimitri Mitropoulos during the latter's conductorship at Robin Hood Dell, was told by him that he had scheduled Gesensway's Three Movements For Strings and Percussion for performance in Minneapolis next autumn.

When Mitropoulos invited Gesensway for the premiere, there was no reply. Guessing the reason, the conductor told the composer that railroad expenses would be provided. Still no answer. After a pause, Gesensway said, "I can't do anything until I finish a Flute Concerto I'm writing. But I'll have to abandon it until next year. When the Dell season is over, I'll have to find some job to tide me over until October. I'm broke, and I need $600. However, there's no chance of raising the money."

"You're wrong," replied Mitropoulos, and he wrote out a $600 check to Gesensway's order. "That takes care of the Flute Concerto. All you have to do for the money is to write me in October that the Concerto is finished." Gesensway resumed work on the score the same day.

Like Grandad, Like Grandson.

The importance of setting a good musical example was brought home recently to William J. Krebs, choral and orchestral conductor who recently presented the Dayton Philharmonic Chorus and a symphony orchestra in the Dvorak Stabat Mater at the Dayton, O., Memorial Hall.

David Merrick, very young son of the conductor's daughter, who makes her home in Washington, D. C., was chosen to direct the kindergarten orchestra (mostly cymbals and toy horns) at the gala "graduation" exercises at the end of the term. The boy returned home tremendously upset one day because the teacher insisted he use a kind of flag-waving, widespread arm tactics to direct the little band. He protested that that wasn't the way his grandfather conducted and if he couldn't direct the "right" way, he wouldn't do it at all.

The Vindicated Tenor.

Dimitri Onofrei, former tenor of the San Carlo Opera, and now living in Chicago, was haled into court by a woman tenant in his apartment house, who claimed that his frequent singing disturbed her and constituted a nuisance. Onofrei let out some of his best tones for the judge, and that learned gentleman decided that they were music and not noise. So he promptly dismissed the complaint but advised Dimitri to confine his vocal exercises to reasonable hours in the future.

Tonal Tattling.

Lt. Col. John Warner (Al Smith's son-in-law and ex-Superintendent of the New York State Police) gave a piano recital at the Royal Opera House in Rome, Italy . . . Pvt. David Ewen, whose articles have appeared in this paper, completed his basic training at Camp Stewart, Georgia. While there, he delivered lectures, ran a weekly newspaper, conducted a variety show, and wrote a book called Men of Popular Music, to be published shortly. . .

What are critics seeking from conductors? Not long ago at the luncheon hour in the Lotos Club, Olin Downes and Artur Rodzinski hobnobbed at one table, while at another, Leonard Liebling and Eugene Goossens were in close conference . . . Oscar Straus, seen at the new operetta, Song of Norway, loudly applauding Grieg's music . . . Hooray for Mr. and Mrs. Jesus Maria Sanroma, and the Paraders' congrats to them! The missus has given birth to a daughter—the fourth to come to the Sanromas . . . A new operetta slated for early production in New York, will have a musical score based on tunes by Fritz Kreisler. It is reported that Fritz Mahler will conduct. . .

One likes to think that Fortune Gallo has had a town named after him in Italy. However, Gallo, in the province of Campobasso, was founded 300 B.C. When a Parader mentioned the fact to Fortune the other day, he said, "What with the transportation troubles of my San Carlo Opera, I feel almost as old as that."

Department store methods are versatile enough to extend successfully also to the sale of grand opera tickets. In Buffalo, J. N. Adam & Co. sold 15,000 seats in four days for the five-day opera festival in that city with Grace Moore, Martinelli, Kirsten, etc. . . Shostakovich, whom the musical world looked upon as a precocious youngster only a few years ago, was 38 on his Sept. 25 birthday. . . Inge - Manski - Bransen, daughter of the former Met. soprano, Dorothee Manski, is making her debut October 16 with the Chicago Civic Opera, singing Frasquita in Carmen . . . Friends of Edward Ziegler, Met. executive, are still concerned about his health, as he has been in hospital several months, recovering from a severe operation. However, the doctors pronounce him slowly on the mend. . .

Isn't it about time that commercial sponsors and advertising agencies realize the incongruity of having unmusical masters of ceremonies on radio programs that feature works by the great composers? When such speakers begin their irrelevant lectures, the world's record for fast dialing—off—is regularly equalled.

Mozart, a new operetta by the late Bruno Grant, (Granichstaedten), is slated for mid-season production by the Shuberts. . . Annamary Dickey and John Gurney are in the cast of Rhapsody, the forthcoming musical comedy with a score by Fritz Kreisler based on his most familiar melodies. . . Mayor LaGuardia announces that Jean Dalrymple has been reappointed publicity director of the New York City Center for the 1944-45 season by the unanimous vote of the board of directors. Miss Dalrymple has been associated with the institution since its inception.

Heard in the Night

At a New York night club, Dr. Giovanni, the entertaining "pickpocket," filches the belongings of guests (whom he invites to the stage) without their noticing the loss until he shows them the stolen articles. One of his victims recently was Meyer Davis. Dr. G. went through Meyer's pockets, and came up exactly with—one dime! . . . Pons and Kostelanetz were at the Ballet Russe a couple of weeks back, and Lily said, "This isn't a bit like the deserts we toured in the Far East. How the boys out there would love all this color and music—and the girl dancers" . . .

Oscar Straus, 74 years old, but with all the mental alertness and gaiety of youth, tells wonderfully comical stories and still writes piquant Viennese music. Don't be surprised if he composes something as good as his Chocolate Soldier . . . Fritzi Scheff is another never-old artist. Radiant and sparkling at the Café Vienna the other night, she was the cynosure of all eyes as she applauded the entertainers enthusiastically and bantered with them at her table. The crowd called upon her to sing Kiss Me Again, but she reminded them that she had come as a guest and didn't wish to interfere with the regular program . . .

Speaking of guests, Edward Johnson and our own L. L. were the honor guests when Lotos Club held its Opera Night Gambol on Sept. 30. The impresario and the editor had to submit to much good-natured spoofing in the sketches and speeches . . . Dimitri Tiomkin, pianist-composer now living in Hollywood, was in New York for a short visit middle of September. He has written the music for a number of successful films, and is signed to do more such scores in the intervals between his work for OWI propaganda films designed for our overseas fighters. Dimi, as he is called familiarly in Hollywood, is the chief music consultant of Col. Frank Capra . . . Norman Cordon, back in town, after a Summer spent in his native North Carolina mountains, recuperating from his serious illness which kept him out of the Metropolitan during much of last season. He is bronzed, healthy, and ready to resume full artistic activity. Including the singing of Wotan this Winter?

(Photo by James Abresch.)

ANGELO PILOTTO AS SCARPIA.

Pilotto Sings Leading Roles with Two Opera Companies

Angelo Pilotto, operatic baritone, is already scheduled for a busy season with the Philadelphia La Scala Opera Co. On Sept. 24 he sang Tonio in Pagliacci in Buffalo. At Detroit he will be heard as Amonasro in Aida on Oct. 3, and on Oct. 8, in Cleveland, he again sings Tonio in Pagliacci.

During the recent season of the Cincinnati Summer Opera, Mr. Pilotto won great praise for his interpretations and singing of the leading baritone roles in Tosca, Barber of Seville, Aida, Il Trovatore and Pagliacci. The performances were under the direction of Sir Thomas Beecham and Fausto Cleva.

CHAUTAUQUA VISITORS

were Russell Gerhart, right, conductor of the Altoona Civic Symphony, and Georges Miquelle, solo cellist of the Detroit Symphony, in an informal discussion at the New York summer music centre. Mr. Gerhart was guest-conductor of the Buffalo Philharmonic Orchestra recently at Kleinhans Music Hall in Buffalo.

I See That

Max Rosen, violinist, will give a recital in Carnegie Hall on Oct. 27.

Bruno Eisner, pianist, and Olga Eisner, mezzo-soprano, have become citizens of the United States.

Marjorie Lawrence, dramatic soprano of the Metropolitan Opera, will make her first appearance following her Australian camp tour as soloist with the Seattle Symphony Orchestra on Nov. 27 and 29.

Webster Aitken, pianist, gives a recital at the Danbury Music Centre, Danbury, Conn., Dec. 6.

Josephine Antoine, coloratura soprano of the Metropolitan Opera, has been signed for the coloratura repertoire of the new Chicago Opera Company. Miss Antoine sings Gilda in Rigoletto on Nov. 11 and 17.

Karin Branzell, contralto of the Metropolitan Opera, will be soloist with the Youngstown Symphony Orchestra on Oct. 21.

Lansing Hatfield, baritone, has been engaged for the role of the Reverend Davidson in Miss Sadie Thompson, the forthcoming musical version of the play Rain, to be produced soon on Broadway.

Dalrymple Sees Mexico in Boom

Mexico City is having the most active season of concert and opera performances it has ever experienced, reports George H. Dalrymple, upon his return to New York from a seven months' visit there. Mr. Dalrymple believes that the appearance there of artists is a "wonderful experience" and an opportunity to enlarge careers before audiences below the border.

American Publishers View Country's Future Role

(*Continued from page* 3)

Associated Music Publishers, Inc., Sees War as "Turning Point"

"The war has proved to be a vital turning point in the policies, interests and outlook of Associated Music Publishers, Inc." a statement from this corporation relates. "Prior to 1940-41, as the American representative of many important European publishing houses —most of them in Austria, England, France and Germany—the bulk of its business was the protection of copyrights and the promotion and sale of music from abroad. When the war intervened, this New York City firm undertook the task of reprinting famous European editions of the classics and the modern masters which could no longer be imported from Europe, in order that they might continue to be made available to the music public here in America.

"Today AMP is wholeheartedly in the music publishing field. Its publications include not only authoritative reprints of European editions, but the new works of contemporary Americans (Bacon, Berezowsky, Cowell, etc.), Latin-Americans (Villa-Lobos, Guarnieri, Plaza, Sanjuan and others), and famous Europeans now living in the United States (Hindemith, Krenek, Milhaud, Schoenberg, Stravinsky, Tansman, and many others).

"AMP is justly proud of its contribution to the great literature of music, and looks forward to continuing its service to the music public of post-war America and the world."

"Big Three" Stresses New American Note in Music

"The Big Three," an amalgamation of the publishing firms of Robbins Music Corp., Leo Feist, Inc., and Miller Music Corp., tells of some interesting plans which have to do with modern American music.

"Since its founding more than 25 years ago, Robbins Music Corp., has published many of the outstanding hits of our time that have become popular standards all over the world," a spokesman for this concern says. "In 1935 we acquired the catalogue of Leo Feist, Inc.; in 1937 that of Miller Music Corp. and Sherman, Clay—bringing our exclusive copyrights up to more than 25,000 publications.

"During all of this time, however, our special interest was in furthering the development of modern American music. We were concerned with what music are we to regard as typically American? What composers have been able to express the fresh vitality and the free spirit of our new world? What compositions have caught the accents of our time and our people?

"Without a doubt, it is such compositions as Rhapsody in Blue, Grand Canyon Suite and Mississippi Suite that have captured the public's imagination as the most genuine expression of America in music. In other American composers, we sense the influence of the European classics, but in Gershwin and Grofe, there is something fresh which comes out of the soil of America. The bridge between the native folk materials and the larger works are a group of young Americans, who are today producing light instrumental music, such as Dana Suesse, Lou Alter, Rube Bloom and Peter De Rose. They are helping lay the foundation for modern American music.

"While music educators were slow to welcome this new music, their attitude has undergone an important change. Robbins Music Corp., is proud of the part it has played in the advancement of our native music. We have published a long list of instrumental and choral works which are now making their appearance on symphony programs. We have tried to develop an audience for this music; and in more recent years, we have been anxious to bring it into the schools—to bring music educators and modern American composers together. In our special illustrated folder there are pictures and stories of the composers who have acted as guest conductors of their own works at various schools and universities."

Composers Press, Inc., Founds School for Young Composers

Under the personal supervision of Charles Haubiel, three courses in musical composition will be given at the Haubiel Studios under the sponsorship of The Composers Press, Inc. They include a course for beginners, intermediate students, and young composers. This latter course, besides orchestration, offers instruction in editing and preparing manuscripts for publication. A correspondence course of this material is also available.

Among the composers represented in the Composers Press new catalogue are, Fannie Charles Dillon, James Resitrup, Frances Marion Ralston, and Dr. Modest Altschuler.

Carl Fischer, Inc., to Bring Out Schillinger System of Composition

Looking ahead to an era free of paper and metal shortages, Carl Fischer, Inc., is embarking on one of the most monumental publishing ventures yet undertaken by an American publishing house. Recently announced for publication early in 1945 is The Joseph Schillinger System of Musical Composition and Orchestration. To be published in two massive volumes, the work has already been ordered by hundreds of musicians who saw the early announcements.

Written and developed by the late Joseph Schillinger, scientific and musical genius who died last year, the contents of the celebrated manuscript run to some 3,000 typewritten pages. It is believed that the published volumes will run to 1,200 pages in all.

Walter S. Fischer, president of Carl Fischer, Inc., said recently: "It is too early to offer an evaluation of the importance of Schillinger's work, but examination of the work of his students and of the new methods and almost incredible scope of his theories, compels one to characterize his discoveries as verging on the epoch-making. No previous theorist, composer or arranger has been able to penetrate into the mysteries of the physical laws underlying musical composition as he has—and no one has previously been able to state these laws so that they might be used in composing."

J. Fischer & Bro. Expects Creative Impetus from War Activities

"Though the past several years have been extremely difficult ones for publishers in many ways, there is every indication that they have been important in the history of American music development," says a representative of J. Fischer & Bro.

"The impetus given to music activity and participation over so wide spread a front will undoubtedly carry over and create increased interest. The source of our music—creative talent—has apparently not suffered, even though many composers have made valuable contributions to the war in industry and the armed forces. It is certain that this will fit them better for expressive musical thought."

Charles Foley Favors Specialization in Field

The catalogue of Charles Foley, music publisher, is unique in that it represents the works of only three musicians —Fritz Kreisler, Sergei Rachmaninoff and Geraldine Farrar.

In the last few years over two dozen arrangements of Kreisler favorites by notable artists in their respective fields, have been issued. Within a few months, the revised two piano version of Rachmaninoff's Concerto No. 4 will be off press. Geraldine Farrar has not written any new songs since we have been at war as she has been devoting her entire time to the war effort. However, there is quite a list of her works in the catalogue.

Galaxy Music Corp. Plans New Vocal and Instrumental Issues

A number of new vocal and instrumental issues are on the publishing agenda of Galaxy Music Corporation, of which Marshall Kernochan, composer is president, and A. Walter Kramer, composer, is vice-president and executive director. A statement recently issued by this house says:

"Among our new publications this autumn there will be outstandings songs for concert, radio and teaching. Galaxy specializes in songs, choral music, both secular and sacred, organ and educational music. New issues included are two songs by Richard Hageman, Don Juan Gomez and Lift Thou the Burdens, Father, the former in brilliant Spanish style, the latter a sacred song. Don Juan Gomez will be sung on the Telephone Hour by James Melton in November and by Lawrence Tibbett in concert. In the last eight years Galaxy has published all the new Hageman songs, with a few exceptions, and has during that time issued those two noteworthy numbers, Miranda, and Music I Heard with You, sung by leading singers of the day.

"Keep Thou Not Silence, O God, by Arsene Siegel, organist and composer of Chicago, is a melodious, dramatic setting of the Eighty-third Psalm, a text appropriate to the present times, with a powerful climax at the close on the words 'That men may know that Thou whose name alone is Jehovah.' It can be sung both in church and in concert.

"Charles Wakefield Cadman's new song, Wild Geese Flew to the South, will be published shortly and should win the favor of singers seeking a very brilliant concert song. Elinor Remick Warren's Mr. Nobody is a song in lighter vein, introduced before publication by Jeanette MacDonald on her concert tour last season A Negro chaingang song, Ev'ry Mail Day by John W. Work, will be sung in concert this season by Lawrence Tibbett and Todd Duncan.

(*Please turn to page* 28)

Nationwide Survey Made By Tune-Dex

In a nationwide survey conducted last summer by Tune-Dex, music information guide, some 50,000 leaders in various fields of standard music were asked whether the system outlined by George Goodwin would prove beneficial and constructive if extended from the popular to the standard field. It was proposed that a three by five inch card in the latter type of music would show the melodic theme or excerpt of the composition, publishers, writers, arrangers, prices, etc. The answers were generally in the affirmative.

Stimulated by these responses, the Tune-Dex organization has made preparations to produce this aid to those in the profession. But the urgent need for paper for the armed forces has delayed the project. The Tune-Dex classic music file, while marking output time, has been going ahead rapidly as regards research, organization and formulation of policy in readiness for the post-war era.

GEORGE GOODWIN, founder and organizer of Tune-Dex, system for filing music, shows size of card containing opening theme and information on each composition.

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Denver Gives Local Premiere Of New American Folk Opera

DENVER, COLO. — The western premiere of the American folk opera A Tree on the Plains was the musical highlight of the Rocky Mountain Summer Arts Festival, sponsored by the University of Denver. Under the compelling baton of the composer, Ernst Bacon, who was familiar to Denver music-lovers through his appearance last season as guest conductor of our symphony orchestra, the opera was an instantaneous success with a most discriminating audience.

Commissioned by the League of Composers, this epic of American farm life by Paul Horgan depicts in four contrasting episodes, set in a drab setting in the dust bowl of the Southwest, the joys and sorrows, defeats and victories of a middle-aged couple. They are blessed with a daughter who dreams of beauty parlors and city lights but is in love with a farmhand; and they have a jazzing, hitch-hiking son who goes to college at the nearby "Aggies" and makes fun of his mother's little tree on the drought-stricken plains. In the end, however, the return to true ideals is symbolized as rain ends the drought.

Bacon's music, scored for chamber orchestra with the addition of two pianos and organ, does full justice to the subject and makes free use of familiar dance rhythms. Elsewhere, it follows more recent patterns of melodic and harmonic construction, showing refreshing originality.

The cast, drawn from local talent and composed of fresh young voices, was well trained and evinced fine co-operation with the orchestra. A chorus of neighbours and dancing by the pioneer promenaders are important and pleasing features of the work.

Also sponsored by the University of Denver was a piano recital at the Civic Theatre by Elmer Schoettle, for some years a faculty member of the Longy School of Music, but during the last two years engaged in a war plant in Cambridge. Schoettle's technique was fully adequate to the most exacting program consisting of two Preludes and Fugues by Bach, Sonatas by Haydn and Beethoven, and a modern group featuring a first performance outside New York of selections from Hindemith's Ludus Tonalis. Numbers by Debussy and Ravel's whimsical and highly colored Scarbo brought the interesting program to a close. The audience was enthusiastic in expressing its approval, and exacted extras, one of them being Toch's intricate The Juggler. G. S.

Cleveland Orchestra Announces Twilight Concerts

CLEVELAND.—In addition to the regular series of 20 Thursday and 20 Saturday evening concerts, opening in Severance Hall on Oct. 12 and 14 under Vladimir Golschmann, the Cleveland Orchestra will give six Twilight Concerts on Sunday afternoons at 3:30 p. m. at the same place. The latter concerts will all be conducted by Rudolph Ringwall, associate conductor, and the programs will be of music of the lighter symphonic repertory. The concerts will take place on Sunday afternoons, Oct. 22, Nov. 5 and 19, Dec. 3, 17, and 31. The hour for these has been changed from 5 p. m. because of the Orchestra's new series of Sunday evening broadcasts, at 7 o'clock, Oct. 15 through April 15, over Mutual Broadcasting System. The opening broadcast program on Oct. 15 will be led by Golschmann. Other conductors to be heard during the season will be George Szell, Rudolph Ringwall, Eugene Goossens, Fritz Reiner and Frank Black.

Anne Brown in Concert and Films

Anne Brown, of Porgy and Bess fame, will be seen shortly in Warner Brothers' film, Rhapsody in Blue, based on the story of George Gershwin's life. The Albert Morini Management announces that Miss Brown is scheduled to give more than fifty recitals this season. She starts her American tour on Oct. 27 in Pittsburgh, Pa., at the Carnegie Music Hall.

Manski's Daughter to Bow

Inge Manski-Bransen will make her first appearance in opera with the Chicago Opera Company on Oct. 16 as Frasquita in Carmen. The young artist is the daughter of Dorothee Manski, professor of voice in the School of Music at the University of Indiana, Bloomington, Ind.

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PASSED AWAY

WILLIAM GILLIES WHITTAKER, 67, British composer, conductor, teacher and writer, died recently, according to dispatches from that country. He had been appointed Gardiner Professor of Music at Glasgow University and First Principal of the Scottish National Academy of Music in 1930. After 1915 he won fame as conductor of the Newcastle Bach Choir. He had also served as visiting lecturer at Liverpool and Cornell Universities, and as president of the Incorporated Society of Musicians.

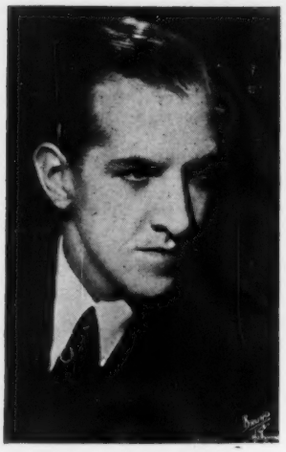
HARRIETTE CADY, pianist and teacher, died in New York on Sept. 22. She was born in that city, studied with William Mason and Leschetizky, and made her concert debut in New York in 1896. She later gave concerts in England, Canada and the United States.

JASCHA GEGNA, 64, violinist, died in Los Angeles on Sept. 12. Born in Russia, he taught violin at the Conservatory in Poltava, came to America in 1914 and taught for a time in New York, then was associated for 12 years with the Los Angeles Philharmonic. Mr. Gegna is survived by two sons, a daughter and two brothers, Mischa Gegna, Los Angeles Philharmonic cellist, and Naoum Gegna, violinist.

MRS. HERMAN DEVRIES, wife of Herman Devries, music critic of the Chicago Herald-American and former operatic baritone, died in that city on Sept. 13. She was a well known voice teacher and had continued her activities until her death. Born in New Orleans, she received her musical and lingual training in Paris, Berlin and other European centres. She married Mr. Devries 42 years ago, and was his second wife. Among her many voice pupils were Betty Jaynes, who sang Mimi with the Chicago Civic Opera at 15 and is now in motion pictures; Helen Freund, soprano; Edith Orens, Helen Desbach and Maurine Cannon. Surviving besides her husband are a sister, Blanche A. Van Buren, newspaper writer, and her stepson, René Devries, Chicago representative of the Musical Courier.

WILLIAM STRASSER, 69, composer and conductor, died recently at his home in Astoria, Queens. At the outbreak of the First World War, Mr. Strasser, a native of Hungary, came to America, where he served as an editor for Carl Fischer and the Composers Music Corporation in New York. In 1928 he joined the staff of the Curtis Institute of Music, where he remained until his retirement in 1942.

ALEXANDER KOSHETZ, 69, composer and conductor, died in Winnipeg, Manitoba, on Sept. 21. He was in the Canadian city to direct a summer music school in choral training sponsored by the Ukrainian National Federation of Canada. Dr. Koshetz, a graduate of Kiev Conservatory, in 1918 founded the Ukrainian National Chorus and from 1919 to 1924 toured with the group in Europe and the United States. He had conducted in other Ukrainian national festivals in New York and elsewhere.



JOHN DUDLEY,

for the past four years lyric tenor with the Metropolitan Opera, has resigned from that association. Mr. Dudley is now appearing in opera in Montreal. He will devote his further activities to the concert and radio field, and is also considering an offer for a Broadway production. Mr. Dudley recently returned from Mexico City, where he took part in the Mozart Festival.

Washington Grand Opera Series

WASHINGTON, D.C.—The Washington Grand Opera Company, of which William Webster is manager, has announced six performances in Constitution Hall. Guest artists include Giovanni Martinelli, Josephine Antoine, Lucielle Browning, Georgianna Bourdon, Marjory Hess, Verna Osborne, Gertrude Ribla, Dorothy Remington, John Brownlee, Normon Cordon, Claudio Frigerio, Angelo Pilotto, Nino Ruisi, Alexander Sved, Armand Tokatyan and William Webster. Opening Nov. 21 with Trovatore, featuring Martinelli, Sved and Ribla, the season will also include: Rigoletto, Dec. 13; Traviata, Jan. 3; Lucia, Jan. 31; Faust, March 1; and Carmen, March 15.

Named to Miami Post

MIAMI, FLA.—Sgt. Vincent E. Slater has been named chorusmaster of the Opera Guild of Miami and is conducting rehearsals for the Guild's forthcoming production of Il Trovatore. Sgt. Slater, a native of New York, is attached to the Headquarters Army Air Base here, and acting as Post Organist.

Washington Has Service Concerts

Activities of the service bands have highlighted the "in-between" season in the nation's capital. The Army Air Forces Band, under the direction of Capt. George S. Howard, concluded its series of concerts at the Potomac Water Gate. Soloists at the second of these were Pfc. Victor Babin and Vitya Vronsky, due-pianists. The following week Helen Olheim, mezzo-soprano, appeared. The same band has presented programs recently at the Sylvan Theatre on the Monument Grounds, and on the Capitol steps. The Navy Band has continued its Monday concerts at the east front of the Capitol, and the Marine Band plays frequently at the same place, as well as at the Marine Barracks.

Most other concerts have moved indoors now that fall is on the calendar. The Navy Band String Quartet gave a most successful concert at the National Gallery of Art. Pfc. Joseph Battista was brilliant in his piano recital at the same place. The National Gallery Sinfonietta gave another of its excellent programs, with talented young pianist Christine Charnstrom as soloist and Richard Bales conducting. Howard Mitchell, first cellist of the National Symphony Orchestra, was warmly welcomed when he appeared in a varied program, assisted by pianist Sol Sax. Mr. Mitchell's individuality of talent and complete mastery of his instrument are a continual delight to local music lovers.

Fanny Amstutz-Roberts and Anthony Chanaka presented an interesting two-piano recital at the Phillips Gallery recently. Frances Coates Grace, soprano, sang a solo-opera program at the gallery.

Rafael de Silva, Chilean pianist, was presented in recital at the Pan-American Union in honor of the national independence day of Chile. His program included French and Latin-American numbers. The Marine Band gave a concert at the same place recently under the direction of Capt. William F. Santelmann and assisted by Graziella Parrago, soprano. L. E.

Patricia Travers to Play in William and Mary Series

Patricia Travers, young American violinist, will give a recital at William and Mary College, Williamsburg, Va., on February 16. Miss Travers begins her annual coast to coast tour in October, under Columbia Concerts, Inc. Among her engagements are many in Community Concert cities.

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Problems of the Prodigy Analyzed by Pianist Who Was One

Talented children, Ellen Ballon believes, should be given the opportunity to play in public, but only if the experience gives them pleasure and stimulates them to further effort.

"If you want your child to play before strangers, not necessarily to launch a career, but simply as a means of acquiring poise and losing awkward self-consciousness, don't ever force him," the Canadian pianist warns. "The intense physical and mental suffering that accompanies 'stage fright' in its extreme forms is something no sensitive child should be allowed to experience.

"I recall the case of a young friend of mine. The girl was then about 15, had been studying the violin seven years and showed a very nice talent. Unfortunately, her first teacher had a rule that every talented pupil should be heard at a monthly studio recital before friends and parents. This child would prepare her piece conscientiously, but as she waited her turn on the program, her hands grew clammy and when she put her bow to the strings, the trembling of her right arm prevented her from drawing a steady tone. Even after she had left that teacher, no amount of wise and sympathetic conditioning could rid the girl of her fear of an audience. Naturally, a concert career was impossible, but truly pathetic was her memory of a tortured childhood, which should have been in every way bright and carefree."

On the other hand, Miss Ballon suggests, the child who is able to lose himself in the pleasant experience of making music for other people should be encouraged to do so at every opportunity. "The child who enjoys playing for relatives and friends will finally enjoy playing for strangers as well. If there is really distinguished talent in him, the early training will remove a psychological stumbling block that has in some degree troubled several noted musicians when faced with a large audience. He will, in any case, find his playing a permanent source of pleasure to his friends and one of pride to himself."

ELLEN BALLON
(Photo by De Bellis Studios.)

Escaped Prodigy Dangers

Ellen Ballon, herself a keyboard prodigy, is well qualified to offer advice on this subject. She played the piano fluently at the age of three and a half, and before she was five had won a music scholarship to McGill University, and at the age of six took a university degree in music. Awarded a three-year scholarship by McGill shortly afterward, she studied with Rafael Joseffy, and then became the pupil of Josef Hofmann, in New York and Switzerland. At ten she was featured as soloist at a New York Symphony concert under Walter Damrosch. She played the Beethoven C major Concerto, the Mendelssohn G minor and a group of Bach compositions. The same year Miss Ballon was invited to the White House by President and Mrs. Taft and, as the youngest pianist ever to perform there, she was presented by the President with a gold medal.

Substituted for Joseffy

Three years earlier, when Ellen was only seven and a pupil of Joseffy, her noted teacher was invited to play at a reception in honor of Sir Wilfred Laurier, the first Canadian Prime Minister, and Lady Laurier, who were on an official visit to New York. Finding himself at the last minute unable to appear, Joseffy promised to send a distinguished fellow artist as substitute. The assembled guests were astonished when a tiny girl in a white organdy dress, her black curls tied in a white bow, walked to the piano with perfect aplomb, sat down and played with the assurance of a master.

Toured Widely in Europe

As a mature artist, Miss Ballon later played with leading symphony orchestras of Europe, the United States and Canada, in Berlin, Vienna, New York, Chicago, Montreal and Toronto.

At the outbreak of the present war, the pianist was living in London. As one of the artists in the International Celebrity Series at that time, she concertized widely in England, Scotland, Wales and Ireland. Since her return, her recitals have been an annual feature of the New York concert season. In Canada she was recently honored as "Woman of Merit" for her "numerous contributions to the war effort and her great musical achievements."

Understandably interested in the training and treatment of musically precocious children, the artist, by means of a Montreal concert, raised funds to establish the Ellen Ballon Piano Scholarship at McGill Conservatory and has maintained the scholarship ever since.

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Toledo to Present 4 Orchestras

TOLEDO, O.—The concert series in the Toledo Museum of Art peristyle will include the first local appearance of Claudio Arrau, Chilean pianist, Jan. 17, and Herta Glaz, contralto, and Martial Singher, baritone, in joint recital March 14. A complete performance of Verdi's Traviata will open the season Oct. 6, with singers from the Metropolitan in leading roles. Four symphony orchestras will be heard, the Cleveland Orchestra under Vladimir Golschmann on Oct. 20; Cincinnati Symphony under Eugene Goossens on Nov. 15, Minneapolis Symphony under Dimitri Mitropoulos on Jan. 31, and the Pittsburgh Symphony under Fritz Reiner, Feb. 21.

Phila. Conservatory Courses Announced

The Philadelphia Conservatory of Music is offering to its student body and to outside subscribers two correlated courses of weekly lectures. The first hour consists of a course on The History of the Theatre by an eminent authority; the second hour is a survey of Musical Evolution given by Mme. Olga Samaroff Stokowski.

David Smith to Make N. Y. Debut

David Smith, Cincinnati artist pupil of Dr. Karol Liszniewski, will make his debut at Town Hall on Nov. 5. He is the young pianist who at the age of 15, three years ago, won the Edgar Stillman Kelley Junior Scholarship, voted to him unanimously by the board of well-known judges.

McClanahan Opens Studio

Richard McClanahan has resumed teaching at his Steinway Hall studios in New York and also at the Riverdale School of Music. An article from Mr. McClanahan's pen appeared in the August issue of the Etude entitled Musical Ideas Come First. Oct. 9 he appears before the Maplewood (N.J.) Music Study Club in an illustrated lecture, Mozart From the Standpoint of the Piano Teacher.

Stokowski Lists Novelties

Leopold Stokowski announces for presentation this season by the New York Symphony Orchestra at the City Centre, Three Fantastic Dances by Turina and Moonlight over Taos, by Franz Bornschein, American composer.

San Carlo Opera's 33rd Tour

Fortune Gallo inaugurated his San Carlo Opera Company's thirty-third annual nation-wide tour at Cleveland on Sept. 14 at the Masonic Auditorium. The tour will extend to the Pacific coast into Western Canada and cover the entire United States.

Fairbank Heard Widely

Janet Fairbank, American soprano, is singing in Oak Park, Ill., for the Auxiliary of the 19th Century Club, and for the Singing Teachers' Association in Chicago during October. Miss Fairbank plans to give her annual New York recital, featuring the works of American contemporary composers, in late fall.

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Silhouettes—The World of Song

By MARY CRAIG

What are the chief causes for so many vocal failures today? Is traditional voice training outmoded in its methods for the type of music artists are required to sing? Are today's aspirants not equipped to undergo the terrific pressure of work, the physical and nerve strain demanded by the inhuman tempo of a modern career? Is our climate, with its vagaries, not conducive to keeping the voice in good condition and to retaining its use for long? Or are embryo artists too easily satisfied and too little critical of their work? Is it enough for these singers—and for the art of singing—that a pretty voice shall be introduced, flourish for a little while and then disappear forever, or that a talent with greater possibilities should be lightly dismissed with justifiable criticism which might have been avoided by a longer time of preparation?

The point has been made that, after all, our ideas of the "golden" voices and singer-versatility of the fabled past are largely based on hearsay. That Oldsters, remembering past glories and the enthusiasms of their youthful years, find nothing to praise when age has clouded the vision and slowed the heartbeat. On the other hand, assertion is made that "unripe fruit is being picked" today.

In this connection it is interesting to scan briefly the beginnings of the "great age" of vocal Art, the time of Benedetto Marcello, great musician and patrician of Venice, of Metastasio and the young Handel.

•

In the 17th century, the great Conservatorio of St. Onofrio flourished in Italy. A candidate who was accepted knew what to expect in rigid regime and merciless training. No matter how beautiful the voice, he was not permitted to sing during the five to eight years' period of study except on some Saint's day, when the pupils were allowed to try their voices in choral celebration.

Apparently the rule was one of unending practice. Scales and simple phrases were repeated until the last possible nuance and inflection had become smooth and fluent. This was the way of the great teachers—the way of Porpora, Jommelli, Durante. When the time arrived for debut, the successful graduates displayed voices capable of great volume without loss of sweetness, effortless octaves of compass, the power of swelling out, holding and slowly diminishing the note on one breath, florid ornamentation of trill and cadenza, and above all, a flowing, unbroken line, beautiful in its simplicity.

•

To bring the history nearer the present, fifty years ago Lillian Nordica made her debut, and the first appearance of any American singer, at the famous Theatre of Bayreuth as Elsa in Lohengrin. She tells in her memoirs that she worked under strict supervision six hours every day for three months before the crucial test. The opportunity came to "this foreigner" because she had impressed the authorities not only with her voice, but with her intelligence and willingness to work out details.

LILLIAN NORDICA.

"No one can tell," she said, "what may be done by making an untiring effort, early and late fighting the battle of self-denial, never allowing discouragement to get the mastery, the weariness of repeating a word or phrase as many as 3,000 times . . . the hours of almost painful practice in order to master the Masters."

In these days when public opinion is patiently sampled, and national polls are the basis for all decisions—political and aesthetic—it is interesting to consider some opinions on these matters which have been submitted by readers of this page.

Musical Courier's Vocal Forum

Today's Recordings No Fair Comparison with Yesterday's

By HELEN JEPSON

Writers on musical subjects are fond of growing wistful over their past experiences . . . Memories, especially childhood ones, can often be misleading. We remember a place we visited as a child as unparalleled in beauty, yet if we see it again with adult eyes, it may somehow seem to have lost its special charm.

When I was a novice at the Metropolitan there was on old wardrobe mistress who used to shrug at the praise showered upon Bori and Rethberg. "You should have heard Tetrazzini! And Melba and Nordica!" she would sigh, shaking her head. "Those were really voices!"

And in all probability, this wardrobe mistress had heard these idols of her youth disparaged by her own elders, who grew misty-eyed at the thought of the great Patti!

But, you will say, today we no longer need rely on the tricks of memory. The great singers of a generation ago were able to preserve their voices on records. We can still hear them as clearly today. While there is no denying that these arias as sung by Caruso or Farrar are still magnificent, we must also consider the technical advances made in reproducing the human voice. Nuances that could not be picked up by the older recording method are easily brought to our ears today. While it is to the credit of the "Immortals" that their voices were able to overcome such mechanical handicaps, it does not necessarily imply that those recorded performances, if exposed with the clarity of today, would sound as flawless.

Another detail to bear in mind is that standards in opera change. In the old days of opera, when the radio had not widened the audience of opera lovers, the men and women who paid to hear La Boheme were more interested in the music than in the story or the acting. Now millions of Americans listen to opera when it is broadcast, and are familiar with the story and music long before they see an actual performance. They are also used to the vivid acting of the musical films and expect a Carmen or a Mignon to give as convincing a performance dramatically as she does musically. While this different standard has no effect on the actual voices of the singers, it divides emphasis between the singing and the acting, instead of concentrating on the music alone as opera tradition formerly demanded.

Voices of The Past and Present Compared

By ADELAIDE GESCHEIDT

Comparison of voices of the "golden age" with those of the present day cannot be made for the reason that too frequently the latter are heard long before they are matured and seasoned by experience. Voices in the past were usually heard in opera only when they were thoroughly prepared by the requisite long and patient training. Too many young singers of today are exploited at a very early age and start careers from the top — even in the greatest opera house in the world. Formerly young talents were introduced first in the smaller towns and in the lesser opera houses and only when they acquired maturity and experience went on to triumphs in the chief capitals.

Until certain requisites are developed in the voice, it is ruinous to young, even exceptional vocal talent to assume responsibilities of such proportions as those mentioned above. Naturally, coaching of operatic roles and long rehearsals become of chief importance when the professional career begins.

In the past, vocal methods were of the same wide varieties, good or bad, as they are today; nevertheless the time spent in the study of these methods and the development of all the other essentials to perfect the artist no doubt safeguarded a longer career. This would give the impression, perhaps, that more of the so-called "golden voices" were heard in that era. It is my opinion, based upon my actual experience of teaching voice for thirty years, that there are a greater number of exceptional voices today than in the past, and in many cases with much superior training in musicianship. To substantiate this opinion, one needs only compare the recital programs of artists of bygone days with those of today. The former were like those of students' repertoires as compared with those of our present younger generation of singers.

It is my deep conviction that teachers of voice who have the responsibility of developing singing artists should inculcate the importance of establishing the true fundamentals of voice, of acquiring the artistry of singing and the maturity that is necessary to be gained through experience before a vocal career is planned.

Because of our quickness of perception and intelligence, I believe Americans who possess vocal talent can attain greater heights in the world today than those of the "golden age." However, it is essential that these singers master the necessary patience and application so as to express their great potentialities. Then we may hope to present beautiful and great voices in numbers, and eventually become the emporium for great artists throughout the world, thereby establishing a new "golden age" of voices in America.

How does the singing of today compare with that of yesterday? If certain purely technical defects are noticeable at times, are they compensated by gains in other phases of the art? The Editors will welcome comment from others who are interested in the present status of vocal art. Address Voice Forum Editor, Musical Courier, 119 W. 57th Street, New York 19, N. Y.

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Mme. Culp Dornay Cites Theories of Vocal Training

An unusually interesting studio musicale heard last season prompted this reporter to ask for an interview with Mme. Betsy Culp Dornay, the presiding genius of the Dornay-Culp Studios. When we were settled in a cosy corner of the spacious studio, sufficiently close to the Chinese tea-basket and looking out the wide windows to the far perspective across the Hudson, it was easy to comprehend why Mme. Dornay is the beloved "Maestra" of so many successful singers. She radiates gracious charm and keen enthusiasm and talks with practical intelligence about singing and singers.

"To get satisfactory results," said Mme. Dornay, "the student needs more than just voice lessons. Realizing the absolute necessity of a general musical education, I give, as often as my time permits, class lessons in musicianship to those who need it and who cannot afford to take a course elsewhere. Perfect diction of the different languages is another important matter to which I pay a great deal of attention. I have a terribly cranky ear. . . . Aside from testing pupils' improvements by making records periodically, I sometimes record just my accompaniment to some aria or song for the students' home study!

Audiences Mark Scores

"Every year I give several musicales to prepare students for public performance. An experiment which proved highly satisfactory is the rather novel idea of requesting the audience to mark down their impression as to the interpretation, diction and facial expression of the performers. Thus every member of the audience acts as a critic, a practice which is a stimulant to them as well as to the students, who receive the consensus of the reaction of the listeners." Here the interview was delightfully interrupted by "Inky," the great handsome cat, *L'enfant gaté de la maison*, who senses the atmosphere of "performance" and gave a good pianistic rendition of Scarlatti's "Cat Fugue" until forcefully chided in sturdy Dutch.

Made Many Tours

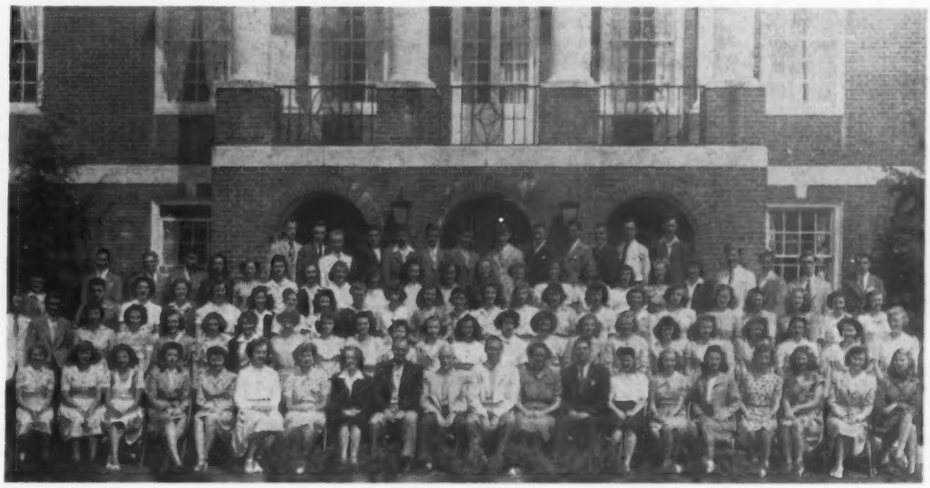
Mme. Dornay, a native of Holland, hails from a family of eminent musicians. From childhood she has associated with outstanding musicians and singers who frequented her parents' home. After graduating with high honors from the conservatory in Cologne, Germany, she traveled extensively accompanying foremost singers, one of these being the famous Liedersinger Julia Culp, a "double first cousin, who is now living in Holland." Then came the association, concert tours throughout Europe (one tour to the Dutch East Indies) with her husband, Louis Dornay, well known operatic and concert tenor. Later on they established themselves in New York where they founded the Dornay-Culp Studios, devoting themselves to guiding young singers. Among present and former artists who have profited by the kindly generosity and artistic guidance of Mme. Dornay and her late husband are: Lucille Manners, Dorothy Kirsten, Morton Bowe, Lucie Monroe, Eddie Albert, Jose Ferrer and others too numerous to mention.

When asked directly the Forum question whether or not there exists fundamental inferiority in today's vocal material, Mme. Dornay answered bluntly, "No. They sing too soon. That is all." A glance at the musicale-program book recording student activities is proof of careful preparation and definite planning. Through the splendid success of representative pupils, the Dornay-Culp Studios have gained a nation-wide reputation.

Grace Leslie in Recital at Connecticut College

The Department of Music, Connecticut College, recently presented Grace Leslie, mezzo-soprano, in recital. Miss Leslie's program offered unusual items, of particular interest being Why, Huntress, Why? (Benjamin Carr) and several unfamiliar Fourdrain songs. An ancient Mexican-Indian folk tune, Flor de Changunga, introduced the compositions from Latin America. The concert closed with varied selections by modern American and English composers.

M. C.



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of the Vocal Camp held this summer by the Westminster Choir College, Princeton, N. J. The enrollment was over 200 for both the Professional Summer School and the Vocal Camp.

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Music Publishers Map Plans for Post-War Era

(*Continued from page* 23)

"At his New York recital last season Donald Dame gave the first performance of Emanuel Rosenberg's The Complete Misanthropist and shortly after repeated it on the Squibb Hour on the air. This amusing song is appearing with the Galaxy imprint shortly. William J. Reddick is represented by a romantic song, Your Love and Mine, to a poem by Charles Hanson Towne, while Estelle Liebling offers for use in concert at the Christmas season an arrangement for high coloratura of a French carol from the province of Anjou, Pastourelles, Pastoureaux (Shepherds, Shepherdesses), for which she prepared an appropriate English text.

"As usual, Galaxy's new choral compositions include the work of noted composers in the field, secular and sacred. The Christmas issues, new for this year, are Carol, Sweetly Carol, by Dr. T. Frederick H. Candlyn, The Daybreak Carol (Moravian) by Harvey Gaul, Christians, Awake! by Gustav Klemm, and others by Orvis Ross and Marion Conklin Chapman. New secular choruses are George Mead's male chorus version of Hugo Wolf's famous Weyla's Song under the title You Are the Land I Love and Elinor Remick Warren's White Iris, Mario Castelnuovo-Tedesco's The Nightingale and Marshall Kernochan's well known Smuggler's Song for three part women's choruses.

"In the organ division Seth Bingham's Suite, Baroques, is being played extensively, and new this month are Dr. T. Tertius Noble's Legend, Dr. T. Frederick H. Candlyn's Cradle Song and Powell Weaver's Bell Benedictus, the last a composition featuring chimes.

"A single new piano issue is Elizabeth Quaile's arrangement of Sibelius's Onward, Ye Peoples!, which Galaxy issued in choral form in 1939 and which has been a notable success in this form as well as for solo voice, orchestra, band and organ. Miss Quaile's arrangement is an easy one, useful for teaching and for amateur pianists. It is issued in the Elizabeth Quaile series, which includes her arrangements of the Gavotte from Prokofieff's Classical Symphony and the March from his Peter and the Wolf."

Hargail Music Publishers Issue Recorder Works

Hargail Recorder Music Publishers, a firm specializing in the publishing of music for the recorder (also called English flute), was organized by Harold Newman in the spring of 1941. In addition to publishing old music originally written for recorder by Bach, Telemann, Purcell, Handel and other composers, the firm encouraged young contemporary composers such as Gail Kubik, Norman Dello Joio, William Bergsma and Lukas Foss. Recently Boris Levenson and Alexandre Gretchaninoff were commissioned to compose special works; and Gretchaninoff's Concertino for Recorders and string orchestra will have its premiere this fall.

In the spring of 1944, Mr. Newman organized the Hargail Music Press in order to embrace the publication of contemporary works for piano, violin, cello and voice by American talent. Last March the firm was accepted as a publisher member of ASCAP.

Gain in Music Culture Seen By Edward B. Marks Music Corp.

"While music is playing a very important part in helping build and maintain both military and civilan morale in the present conflict, it is not generally appreciated what obstacles the American music publisher has to surmount in order to issue his music publications," says a bulletin from Edward B. Marks Music Corp.

"One of our problems is that of obtaining paper, which is drastically rationed by the War Production Board. This necessitates a radical curtailment of the publication of new material and a minimum production of old works, thus causing some publications to be temporarily out of print. Publishers have large quantities of new manuscripts waiting impatiently to see the light of day. Many composers realize this, although there are some who are oblivious to the cause of the temporary postponement of the publication of their works. The problem is not made easier by the addition of other difficulties, most prominent of which include the securing of specialized music workers and music plate engravers.

"Just as the war has, by discontinuance of music importations, opened a new field of music for publication by American publishers, it has undoubtedly aroused the interest of music-lovers the world over, so that in desiring to learn more about this country's musical culture, they will consume a vast amount of American music. Wider and more rapid progress in the appreciation of good music should result. The American publisher will have the opportunity of helping to create a soundly progressive new era, wherein good and characteristic music—the genuine universal language—will serve as one of the pioneers of the higher civilization. *The American publisher must not fail.*"

Mills Music, Inc., Advocates Cooperation with Educators

"It has been apparent for some time that, if we are to have a growth of musical education in the postwar years, the music publisher must join hands with the music educator in order to work out a common problem. The responsibility for seeing to it that children study music, rests as squarely with the publishers as it does with the teachers in the schools," says Jack Mills, president of Mills Music, Inc.

"There are sociological factors surrounding the youth of today which were non-existent in days gone by. Technological advances—telephone, radio, motion pictures, and in the near future, television—closely affect the life of the modern child. They learn better and faster and are now more mature at an early age. We are dealing with a new type of child, a child who has wider interests, a child whose imagination must be captured if we are to teach him at all. We have spent a great deal of time and effort in actual experimentation between members of the music education profession and our own staff, in order to evolve the format around which we have developed our school music.

"For many years I have felt that because of radio and motion pictures, with their tremendous aspects of dissemination, education must be adapted to the media, and not the latter to education. Since a greater portion of all music broadcast by radio and sent out through motion pictures is of the popular variety, that must form our basis for the education of the modern child. For, while studying, the child expects to be playing the music that is familiar to him.

"We have developed this theory in many ways. We have devised a student series of popular music for all types of instruments, and all grades. We have engaged leading contemporary composers of this generation, Morton Gould, Roy Harris, Sir Thomas Beecham, Laurence Taylor, to mention just a few, to write special music for schools. More and more, these special compositions are being added to our catalogue.

"As music publishers, we must give the music educator the material with which to work."

Music Press, Inc., Caters To Need of Rare Works

To meet the needs of schools, colleges, churches and professional ensembles for hitherto unavailable works of the classic masters, together with those of important contemporary composers, Music Press was founded four years ago by a group of prominent musicians.

"The original catalogue was started with five categories, orchestra, string orchestra, chamber music, band and small wind ensembles, and choral music," says this firm. "In each category we released a work not previously published in this country by the following masters: Mozart, Sammartini, Scarlatti, Holborne, and Billings. To the original five publications have been added nearly one hundred more. Contemporary works by Moore, Porter, Sowerby, and Virgil Thomson have been added to the orchestral series. There is also the Dessoff Choir Series of 27 compositions edited by Paul Boepple, and five new choral editions by Dr. Hans T. David have been released. Dr. Clarence Dickinson has edited another Billings score.

"The Music Press catalogue now offers to those who want the best musical fare, an ever increasing supply at the lowest possible price."

"Have We Come of Age?" Asks Music Publishers Holding Corp.

"Do you remember the tailspin that music in general took during the early 'thirties?" a broadside from Music Publishers Holding Corp. recalls. "Those were the depression days, when we were concentrating so deeply on cutting budgets that we completely lost sight of everything but the 'three Rs'. Thousands of men and women who had spent years of study and training as musicians and music instructors were unemployed in music for several years.

"During the present war years we have had good reasons for revising our opinions about music's importance. The Army and Navy Joint Music Committee was formed; the War Department cre-

(*Please turn to page* 30)

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BERNICE FROST SAYS . . .

Extending Lesson Assignments

A mother of a ten-year-old pupil of mine often urges the child to extend the lesson assignment, explaining to me that the child does not have enough material to keep her busy between lessons. As a result nothing is well played and the child becomes irritable when reviewing this unprepared work. I have explained fully to the mother but receive no cooperation. It is necessary to give overtime work at each lesson if I am to hear this added material. What can I do to give the mother an understanding of the situation?

R. T. Y.

Select a collection of easier pieces for your pupil and state clearly that additional assignments are to be in this book only. You have been at fault in giving additional time for this work, and you should not continue to do this. The ambitious mother is no doubt well-meaning, but after all, you are the teacher. If cooperation is not forthcoming, suggest that they find another teacher.

Transposition

I have been trying to teach transposition by a suggested method of "finger transposition" but find that this has no "carry-over" in later transposing. Is there any advantage in this method and, if not, what is the best way to teach transposition to beginners of all ages?

P.J.N.

There is a definite disadvantage in transposing by finger numbers. Begin by thinking stepwise and skipwise, up or down, transferring as soon as possible to recognition of steps and half steps leading to the general and classified interval names.

Musicianship Classes

How can I make the parents of my pupils understand the importance of musicianship classes? Last year I gave two such classes weekly, without fee, for my younger and older piano pupils. They were poorly attended and very little was accomplished. Should I try to have these classes again this year?

O. C. B.

It might be well for you to wait a year before again offering these classes. The difficulty of transportation and the busy life of family members may have been contributing factors to the small attendance. Your generosity in this work is most commendable, but when you resume these classes, charge a fee, even though it be a small one, as people are inclined to make an effort to receive only that for which they have paid.

No Practice Time

A young business woman is to begin her second year of study with me in the fall. During the past year she never missed a lesson but also never practiced once during this time, saying she had no time whatsoever for practice. This I knew, could not be so, but because the lessons were pleasant and she seemed eager for them I continued with them. The fact that I have not created a desire to practice proves that I have failed in some way, although I have tried everything I knew. Should I continue these lessons if the same "no-practice" policy continues, and have you any suggestions on lesson procedures?

W. C. D.

The young lady's record of attendance at lessons shows that she enjoyed both the lessons and your instruction, which proves that you did not fail in your efforts. Most of us have unusual cases such as this at some time, and only the teacher can decide whether to continue or not. I should continue the lessons, with no set procedure, presenting a scale or arpeggio, a study in the form of a piece, sight reading of duets, and stress on memorizing at each lesson. Stop using the word "practice" and suggest she play occasionally at home. You are probably doing much more for this pupil than you realize.

Interesting Problems

I have several advanced pupils who have each been interested in studying the works of just one composer. We found that more was accomplished in a shorter time. From the enclosed list of their repertoire can you give us suggestions for arranging interesting programs for recital?

G. G.

That your students have gained a fine understanding of their work is shown by your list, which is too long to include here. I would suggest that you plan a series of short monthly programs, beginning with a Bach recital. This will be educational as well as interesting for all of your students and friends.

Rallentando and Ritardando

Do the musical terms "rallentando" and "ritardando" have the same meaning? I have always used them as having the same meaning, but in a master class session I attended this summer the latter word was interpreted to mean an "equal slowing up."

K. J.

In the average teaching material you will find both words indicate a "gradual slowing up". In the works of the older masters a change of usage may be found, although "ritenuto" was originally used to indicate an "equal or uniform rate of slowing up."

Miss Frost replies through this column to queries concerning technical and other phases of piano teaching. Questions that occur in the daily activities of teachers who deal with the young are particularly welcomed by her. To receive a reply, these queries must have general interest to readers. They should be addressed to Bernice Frost's Piano Eductors' Forum, Musical Courier, 119 West Fifty-seventh Street, New York 19, N. Y.

EARLY TEACHING PIECES REVIEWED
By T. Robin MacLachlan

Books

BOOGIE WOOGIE FOR ADVANCED BEGINNERS, by Bernard Whitefield. Boston Music Co. 75¢.

In this second book the composer is freed to some extent from the limitations which accompany modern popular and modern serious music for beginners. Every teacher realizes that such restraints exist. Both first and second books are to be admired for a straightforward presentation in which there is always consideration for the student. This is music for fun, "party music" as it is termed by the composer. A "natural" for boogie-woogie enthusiasts and recommended to those who want to find out what it is all about.

Piano Solos

ALPINE WEDDING FESTIVAL, by Louise Christine Rebe. Clayton F. Summy Co. 40¢. Three pages, in C major, grade three, three-quarter rhythm. A happy recreational piece in three-part song form. In A, the dance is presented in positive style harmonized entirely by the progression V7—I. Section B is the song of the bride, a typical Swiss melody. The whole is an impression of simple pleasures, exuberant spirits and the tonic atmosphere of the Swiss country side.

MADRID, by Solito de Solis. G. Ricordi and Co. Inc. 60¢.

Nine pages, in E minor, four-quarter rhythm. A characteristic concert number of definite and contrasting moods. The definite rhythms of the dance are interspersed with appealing *cantando* passages. Students who are radio listeners will be quick to sense the interpretation of this music. For advanced students or mature pianists.

THE LINNET, by Florence P. Rea. Clayton F. Summy Co. 30¢.

Another first grade piece with the quality of attraction for children. The presto episode imitating the linnet's song lends itself to rote work.

AMERICAN PATROL MARCH, by F. W. Meacham, arranged by Stanford King. Harold Flammer, Inc. 30¢.

Three pages, in C major, grade 2 B. Difficulties have been cleverly bypassed in this arrangement. Young pianists as well as adults enjoy playing pieces which will be appreciated by friends who may or may not be music students. This piece will be a source of pleasure to a great many young people, at the same time contributing to technical advancement.

AT THE STROKE OF MIDNIGHT, by William O. Munn. B. F. Wood Music Co. 30¢.

Two pages, in C major and F major, grade 2 C, four-quarter rhythm. A piano solo with words describing the marching of toys. Midnight activity of dolls and toy soldiers seems to be an appealing fancy for imaginative children. Aside from this, the piece is an excellent chord study, easy and yet full-sounding.

A MUSICAL JEST, by Margarett Livingstone. Schroeder and Gunther, Inc. 30¢.

In introducing modern music, teachers find that most young people are not impressed by the clever or unusual effect. They do, however, enjoy the pleasing effect as employed in this piece. Pedaling is carefully marked for a slight blurring of tone. Broken chords (and discords) may be played in solid form to hasten the learning process. An original and effective number for third grade and up.

SKETCH, by Charles Giard, J. Fischer and Bro. 30¢.

A sensitive miniature which avoids the obvious and maintains throughout a simple musical quality. Though not difficult, it will be best appreciated by those over twelve years of age, with the usual exceptions. Recommended in the fostering of music appreciation as well as technic.

Duets

CARNIVAL DANCERS, by Ruth G. Chauncey, arranged for piano by Stanford King, Theodore Presser Co., 50¢.

Two pages for each player, in C major, grade two, ¾ rhythm. The first piano part is written on two treble staves while the second piano part uses both staves. The latter is very easy.

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Plans of Music Publishers

(*Continued from page* 28)

ated its Special Services Branch for the Army, and similar activity developed for the Navy. The therapeutic value of music has been widely recognized in the treatment of wounded veterans, and the War Department has begun a comprehensive research on the subject.

"Industry went overboard in its enthusiasm for music, this *new* stimulant to production. Glee clubs, bands and orchestras have been formed under management's guidance in plants all over the country, and some factories have even gone so far as to advertise 'Music while you work' to entice workers into employment. The Treasury Department has discovered that music is a salesman—it sells war bonds. Music and musicians have played a prominent part in the cementing of good will with our Latin-American neighbors.

"Despite all this, however, there even now may be a tendency to revert to the philosophy that crowds music out of curricula. If plans are not made nationally now, to insure the permanence of music in our school programs, what will prevent its being shunted aside when the present emergency is over? The school is the source of the country's music future. Have we come of age in music development? Can we, as a nation, maintain our place in music—in culture—in artistic stature? The time has arrived to ask for governmental aid in firmly establishing our orchestras, our operas, our community music. Perhaps we should campaign for a Secretary of the Arts in our next Cabinet.

"Never before in the history of this country have we been so ready to demonstrate our cultural integrity. Let us not forget our indebtedness to music."

G. Schirmer, Inc., Supplies Lack Created by Europe's Hiatus

"One aspect of the war that has affected musicians with increasing severity since the declaration of hostilities has been the impossibility of procuring many standard works published up to that time only in foreign editions," a G. Schirmer executive reminds one. "The house of Schirmer was not unprepared to do its part in filling this void. Its Library of Musical Classics, begun over fifty years ago with the publication of the Beethoven Piano Sonatas, had grown until, by 1939, it comprised well over a thousand volumes. Obsolete titles have been eliminated, and, in the last five years, to meet the acute situation caused by the war, a steady stream of new titles has appeared in the familiar yellow covers. These include standard teaching material for voice (Lamperti), piano (Bertini, Concone, Philipp), violin (Rode, De Bériot, Paganini), viola (Campagnoli), flute (Andersen), and clarinet (Wiedemann), as well as such masterworks as Beethoven's last five string quartets and Piano Quartet, Op. 16; Brahms's three piano quartets, piano quintet, the Variations on a Theme by Handel, the Ballades Op. 10, Vier Ernste Gesaenge, 51 Exercises for Piano, the Conus violin concerto; Dvořák's Piano Quintet, Op. 81; an album of piano pieces by Fauré; volumes of songs by Brahms, Grieg and Mendelssohn; the Sinfonia Concertante for violin, viola and orchestra, the Violin Concerto in G, the Piano Concerto in A, K. 488, and seven piano trios by Mozart; Rachmaninoff's first, second and third piano concertos, 10 Preludes Op. 23, 13 Preludes Op. 32; Ravel's Miroirs for piano; Schumann's Piano quintet, and many others—all printed with the superb editing and the first-quality production that have distinguished Schirmer publications for more than three-quarters of a century."

Edward Schuberth and Co., Inc., To Mark 75th Birthday

In preparation for its 75th birthday, the veteran music publishing house of Edward Schuberth and Co. in New York has announced a complete revision of its list of more than 5,000 compositions and standard teaching copyrighted works from its own catalogue.

It will continue to specialize in organ, piano, vocal, violin and octavo music of all kinds and will modernize much of its current teaching material, for which it has been famous since it exhibited at the Centennial Exposition in Philadelphia in 1876. The company has long been known as a leading importing house of the United States, and today it still is the American agent for dozens of foreign houses, and publishers of the Germer and Mason Revisions.

Edward Schuberth stemmed from the ancient house of Julius Schuberth in Leipzig. Edward, a younger son, came to America as a piano and violin performer, and remained to build a publishing house which specialized in aids to the teacher. After his death, the company became purely American, although it continued to carry his name. It was moved again into new and progressive ownership after the completion of its seventieth year. Now completely reorganized and revitalized, it plans to make its seventy-fifth birthday "the culmination of a vigorous expansion."

Jubilee publications just off the press are new Victor Herbert piano and vocal albums, a new song by Charles Wakefield Cadman and publications by Heinz Provost, and McNair Ilgenfritz.

Sprague-Coleman, Inc., Aims To Discover New Talent

"Our post-war plans embrace the continuance and realization of the policy adopted at the inception of our firm seven years ago, namely, the discovery and sponsorship of genuine creative talent," states Sprague-Coleman, Inc.

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"New book publications include Clement Lenom's Rhythm by Solfeggio, Franklin Robinson's A Practice Book in Harmony, and Francis Findlay's Chrono-Rhythmics. Of particular interest is our forthcoming publication of Nicolas Slonimsky's Thesaurus of Musical Scales and Melodic Figuration, a work which has been six years in the making."

ASCAP Granted Rights to French Music

The American Society of Composers, Authors and Publishers has been granted licensing rights for a large number of French works in the symphonic and concert field the copyright interests of which were held in this country by the Société des Auteurs, Compositeurs et Editeurs de Musique. The membership of SACEM includes most of the best known French composers.

Goossens Writes Second Symphony

Eugene Goossens, composer, conductor of the Cincinnati Symphony, completed his Second Symphony during the summer. It will be performed during the 50th Jubilee Season of the orchestra. Mr. Goossens is also at work on a book covering the history of his family in music during the last century.

IN THE COMPOSERS WORKSHOP

Alfredo Casella is writing a Solemn Mass for Peace, according to a copyright dispatch from Rome to the New York Herald Tribune.

Several Sibelius manuscripts destroyed in a recent bombing of Leipzig included his Luonnotar, a tone poem for orchestra, and the Origin of Fire, for baritone, male chorus and orchestra, according to the composer, quoted in a dispatch from Stockholm to the N. Y. Times.

While in France recently, Lt. Harold Schonberg of the U. S. Army found it impossible to purchase French scores. The music store proprietors in all the cities visited, he reports, had the same answer: "Les Boches have taken them all away."

Yehudi Menuhin played the first performance of the Béla Bartók Violin Concerto in England on Sept. 20 at a concert with the BBC Symphony Orchestra conducted by Sir Adrian Boult.

Andor Foldes will give the first performance in Salt Lake City with the Salt Lake City Symphony Orchestra on Nov. 28 and 29 of the Rhapsody for Piano and Orchestra by Leroy J. Robertson. The work is dedicated to Mr. Foldes and the orchestra.

For Piano Solo

SONATA No. 7, by Serge Prokofieff. Am-Rus Music Corp., New York. $2.50.

Prokofieff has written lucidly in this work, which opens with a movement alternating between a forceful *allegro inquieto* and interspersed *andantino* passages of broader but still rather strenuous character. The second movement is an *andante caloroso*, which has a songful quality and some largely-conceived lyrical passages, closing in a *pp*, almost diatonic vein. The concluding section, *precipitato*, has a strong, sinewy chordal makeup, and follows the pattern of a toccata. The work as a whole is impressive in its earnest character, which may reflect something of Russia's recent history, as the work was finished in 1942. Recommended for advanced pianists.

Orchestral Scores

The latest (Volumes 9 and 10 of the Hampton Miniature Arrow Scores, of which Albert E. Wier is the inventor) are Opera Overtures, by Rossini, Glinka, Nicolai, Humperdinck, Smetana, etc. Like the preceding output from the same source, the new books are clearly printed, have the innovational system of arrow-markings of the themes.

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IN THE ORGAN LOFT

Returning to their assignments for another season of recitals, services and special programs, members of the American Guild of Organists have received the list of test pieces on which those who plan to take the tests may concentrate before the 1945 examinations.

Warden S. Lewis Elmer, who spent part of the summer on vacation at Vineyard Haven, Mass., reported plans to stress the importance of these tests for all Guild members. There were 48 candidates registered in 16 centres this season, and of this number 11 were successful and received the Associate degree, while five were admitted to that of Fellow.

New Fellows are: Mary Eyre MacElree, Myron McTavish, Irene Robertson, Nellie Snell and Louise Talma.

Associates successful in the tests are: Cyril Barker, Ruth D. Burnett, Austin C. Lovelace, Martha Mahlenbrock, Theodore Marier, Lawrence Moe, Alfred Mudrich, H. Maxwell Ohley, Ruth P. Richardson, Ann Sweet and Sister M. Teresine.

Harold W. Friedell, chairman of the examinations committee, in announcing the test pieces for the three examinations, is seeking to have that for Choirmaster given in several chapter centres this year as well as at National Headquarters. An examination booklet is being prepared to assist applicants.

Test Pieces Announced

The test pieces for the respective degrees are:

ASSOCIATESHIP

1. To play the whole or any portion of the following pieces: (a) Chorale-Prelude 'Wir glauben all' an einen Gott, Schöpfer in Organo pleno. (We believe in one God) by J. S. Bach (H. W. Gray Co.). (b) The candidate has a choice of one of the following three pieces: Carillon by Eric DeLamarter (H. W. Gray Co.); (Chorale Prelude on St. Elavian by Seth Bingham). (H. W. Gray Co.); or Allegretto from Sonata No. 4 Mendelssohn (G. Schirmer Co.). The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.
2. To play at sight a passage of organ music.
3. To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice-crossing will appear.
4. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.
5. To harmonize at sight, in four parts, a given melody.
6. To harmonize an unfigured bass at sight in four parts, without pedal.
7. To harmonize at sight a figured bass.
8. To improvise a four-measure phrase, modulating from one specified key to another. Two tests will be required.

FELLOWSHIP

1. To play the whole or any portion of the following pieces: (a) Prelude and Fugue in B minor by J. S. Bach. (b) The candidate has a choice of one of the following three pieces; Toccata by Leo Sowerby (H. W. Gray Co.); Sonata in D minor by Rheinbergor (first movement only). (H. W. Gray Co.); or Intermezzo, from Sixth Symphony by Widor. The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.
2. To play at sight a passage of organ music.
3. To play at sight a short passage in ancient vocal score, with C, G and F clefs (Alto and Tenor in C clefs). A certain amount of voice-crossing will appear.
4. To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.
5. To harmonize at sight, in four parts, a given melody.
6. To harmonize at sight, in four parts, an unfigured bass.
7. To improvise on a given theme.

In addition to the tests at the organ, the examinations include the following written ones on two successive days:

FIRST DAY

ASSOCIATESHIP

1. To add to Canti Fermi strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for Alto and Tenor parts. A use of the modes and of imitative part writing will be required according to the rules given in 'The Art of Counterpoint' by Kitson.
2. To write answers to Fugue subjects and show one countersubject to each in double counterpoint at the octave. Show the inversions.
3. Questions in musical history drawn from 'A History of Musical Thought' by Donald N. Ferguson, published by F. S. Crofts and Co., New York; also questions on the organ, choral training, theory and musical form, all based on practical experience.

FELLOWSHIP

1. To add to Canti Fermi strict counterpoint in three or four parts, in various species and combinations of species. A use of the modes and of imitative part writing will be required according to the rules given in 'The Art of Counterpoint' by Kitson.
2. To orchestrate a given passage.
3. To write any one of the three portions of a fugue as specified: (a) Exposition (subject given). (b) Middle section (subject, answer, C. S. and end of exposition given). (c) Final section (subject, answer and countersubject given).

SECOND DAY

ASSOCIATESHIP

4. Ear tests: To write down from dictation two short papssages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.
5. To add alto, tenor and bass parts to a given melody.
6. To add to a given string part another string part in free counterpoint.
7. To add soprano, alto and tenor parts to an unfigured bass.
8. To write a hymn tune introducing specified modulations and cadences. A stanza of verse will be provided.

FELLOWSHIP

4. Ear tests: To write down from dictation two shorts passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.
5. To add parts to a given melody.
6. To write a short essay on some period or development in music history.
7. To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.
8. To write four-part music (S. A. T. B.) to given words.

Other Headquarters Events

Ralph A. Harris, chairman of the national expansion committee, has several plans for continuing the membership campaign which proved so successful last season. Warden Elmer again expects to visit various chapters throughout the country.

A conclave for deans has been set for Dec. 27 and 28 in New York. The dates for next year's Spring Festival are May 7 to 11, also in this city.

Biggs Premieres Harris Work

E. Power Biggs, who on Aug. 27 reached the 100th mark in his series of weekly recitals over CBS, presented the world premiere on Sept. 17 of Roy Harris' Toccata for Organ and Brasses. The composer conducted. Mr. Biggs, marking the anniversary, repeated the program given at the first recital on Sept. 20, 1942. It comprised Handel's Second Organ Concerto in B Flat, Daquin's Noël with Variations in G, and The Cuckoo, and Bach's D Minor Toccata and Fugue. With one exception the programs have been played on the baroque organ at the Harvard University Germanic Museum, now a training school for U. S. Navy Chaplains. They have included both music of the past and that by contemporary composers. The Fiedler Sinfonietta has played frequently with Mr. Biggs.

On Sept. 26, Mr. Biggs gave a recital in Springfield, Mass.; on Oct. 10 he appears with the Montreal Little Symphony and on Oct. 29 will be heard at the Library of Congress. He goes to Toronto on Nov. 8, Grand Rapids, Mich., Nov. 15, and Muskegon on Nov. 16. In March he will be assisting soloist with the Chicago symphony, playing a prelude and allegro by Walter Piston and Leo Sowerby's new Classic Concerto.

EDOUARD NIES-BERGER,

noted French organist, begins his second season as official organist of the New York Philharmonic Orchestra. He also is organist and choirmaster at the Episcopal Church of the Messiah and Incarnation, Brooklyn, N. Y. In October and November Mr. Nies-Berger tours the Middle-West and South. The University of Chicago will present him in recital at Rockefeller Chapel on Oct. 17. (Photo by James Abresch.)

An interesting program was scheduled by Anna E. Shoremount for her Sept. 24 recital at Memorial Presbyterian Church, Brooklyn. In addition to Bach's D Minor Toccata and Fugue, and the Toccata from Widor's Fifth Symphony, Miss Shoremount performed works of Handel, Delius, Sowerby, Franck and Vierne.

Free scholarship are again available at the Guilmant Organ School through the Lucy Stella Schieffelin estate. Application for information should be sent to Willard Irving Nevins, director, or the secretary, 12 W. 12th St., New York 11, N. Y.

NEW MUSIC

FOR ORGAN

QUI TOLLIS PECCATA MUNDI, by François Couperin, arr. by Clarence Dickinson. H. W. Gray Co., Inc., New York. 60c.

Dr. Dickinson has contributed this adagio setting to the Historical Recital Series. The style of the original has been maintained in a reduced registration which keeps the general color soft. The pedal is kept for the final statement of the opening idea. Not difficult and a good contrast item for recital or lecture-recital purposes.

CHORAL IMPROVISATION, by Robert Leech Bedell. Edward Schuberth & Co., Inc., New York. 75c.

Based on Deck Thyself, O Dear Soul, with the phrases of the choral interspersed, Dr. Bedell has provided a brilliant virtuoso number, the contrasting staccato and legato passages ultimately building to a *maestoso largando* finale.

BAROQUES, by Seth Bingham. Galaxy Music Corp., New York. $2.

Dedicated to E. Power Biggs, this suite embraces five movements: an Overture, Rondo Ostinato, Sarabande, Rhythmic Trumpet, and Voluntary. Registration is plainly indicated, even for small organ, although the usual three-manual instrument can provide an adequate medium. The third and fourth movements are particularly interesting, and the large-scale overture, staccato rondo and rhythmic finale provide admirable contrasts.

SUMMERLAND, by William Grant Still, arr. by Edouard Nies-Berger. J. Fischer & Bro., New York. 50c.

The Philharmonic-Symphony organist has made this transcription for three-manual organ, his registration being that for a pastoral mood which prevails throughout, although there are brief interruptions of the idyllic character. A good contrast after a virtuosic number.

(*please turn to page* 32)

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Portland Summer Music Attracts Eager Throngs

PORTLAND, ORE.—Many musical events have attracted large audiences to the Auditorium this summer. A record crowd heard the concert by versatile Alec Templeton, who appeared under auspices of the Record Shop, Phil Hart, manager. In his first two groups Mr. Templeton gave an intelligent performance of works by Bach, Mozart, Beethoven, Purcell-Templeton, Rachmaninoff, Shostakovitch, Chopin, and Ravel. The last group was composed of the pianist's own improvisations, and these appealed especially to the large audience.

At the June meeting of the Portland district, Oregon Music Teachers' Association, Alvina Knowlton, Portland, pianist-teacher, was elected president. Ruth Dudley Hurst is vice-president.

A great success were the piano classes conducted by Sergei Tarnowsky, prominent pianist-teacher of Chicago, July 1-16. The classes were held at the Congress Hotel, under the capable management of Kate Dell Marden, Portland piano teacher, and president of the Northwest district, National Federation of Music Clubs.

A good-sized audience was present at the Auditorium for each of the two performances of the Ballet Theatre, under Ellison-White management July 29-30. The settings and costumes were colorful and added glamor. The dancing was superb. The orchestra, under Antal Dorati and Mois Zlatin, gave splendid support.

Maestro William F. Grosvenor, prominent Portland voice teacher, and his charming wife were hosts to a number of musical folk at a lawn party, July 30, marking their 14th wedding anniversary. A musical program featuring some of his artist pupils provided interesting entertainment. Two of these fine young artists, Margery Hall, dramatic soprano, and Lynn Godfredson, tenor, were the featured soloists at the Art Museum, Aug. 6, in the regular Sunday concert of the Arts Bureau. Many ovations were extended to the singers from the large audience present. An excellent accompanist was Bonnie Replogle.

Much appreciated by concert-goers was the appearance of Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, here for three concerts, Aug. 7 and 9 at the Neighbors of Woodcraft Hall, and Aug. 13 at Reed College. The concerts were under local management of Susie Fennell Pipes.

A summer season of light opera was greatly enjoyed by large audiences when Ellison-White Bureau presented three performances of Naughty Marietta, Aug. 17-19, and the popular musical comedy Hit the Deck, Aug. 24-26. The company was an excellent one.

ERNA E. HOEFS.

AT A GARDEN PARTY GIVEN BY ATWATER KENT

in Bel Air, Cal., to honor artists and conductors appearing at the Hollywood Bowl, were (left to right) Will Durant, lecturer; Mrs. Leiland Atherton Irish, General Manager of the Southern California Symphony Association, and Maestro Pietro Cimini. (Photo by Otto Rothschild.)

Los Angeles Holds Musicians' Congress

LOS ANGELES.—From Sept. 14 to 17, the Department of Music at the University of California and the Musicians' Congress collaborated in holding an Institute covering Music In Contemporary Life. The purpose of the project was "to define the function of music in our society, to evaluate its achievements in all fields of activity, to mobilize music and musicians in the present struggle to create a free world, and to utilize the positive force that is music in the peace to follow."

Noted educators, musicians, actors, film and radio authorities, critics, and representatives in other related fields discussed their special and common problems and large audiences attended all the sessions.

LILLIAN WIESIKE FLICKINGER, New York voice teacher, and her pupils, Ida Gunnell and Mary Janis, in Hollywood.

Bricken to Open Seattle Symphony Season, Oct. 2

SEATTLE.—Carl Bricken, newly appointed American conductor of the Seattle Symphony Orchestra, will open his first Seattle season on Oct. 2, with Gunnar Johansen as soloist in Brahms' B flat Piano Concerto.

Other guest artists on the schedule of eight Monday night subscription concerts, five repeat concerts on Wednesday nights and three on Sunday afternoons, will be the Metropolitan soprano Marjorie Lawrence, Nov. 27 and 29; Antonio Brosa, violinist, Jan. 8, 10 and 14, and concertmaster Jean de Rimanoczy, Nov. 13 and 15.

Among modern works to be heard on this season's programs are Bartok's Roumanian Folk Dances, Prokofieff's Classical Symphony, Sibelius' Symphony No. 7, Schönberg's Verklärte Nacht, a Symphony by George McKay, Variations on a Polish Folksong by Hilmar Luckhardt, Shostakovich's Symphony No. 5, Ravel's La Valse, and Debussy's La Mer.

For the past six years Bricken has been head of the music department at the University of Wisconsin. Prior to this he spent a number of years at the University of Chicago as organizer of the music department, founder and conductor of the University orchestra.

NEW MUSIC

(*Continued from page 31*)

Sacred Solos

ABIDE WITH ME, by Roger Deming, G. Schirmer, Inc., New York, 50c.

Issued in two keys, for low, and also for medium or high voice, the latter with a top E flat, this devotional setting of the familiar hymn is not difficult and has a marked rhythmic style.

MY HARP OF MANY STRINGS, by Katharine E. Lucke, John Church Company, Theodore Presser Co., distributors, Philadelphia, 50c.

The poem of Louise B. Brownell is set in somewhat declamatory style. Arranged for medium voice, the range is from middle C to a top F. The middle section provides a change in key before a restatement of the original idea.

MY SOUL IS CAST DOWN, by M. Wood-Hill. Boston Music Co., G. Schirmer, Inc., New York, 12c.

Provided with solo for both bass and soprano (or tenor), and a brief trio, the work by the American composer effectively portrays the lugubrious introduction of Psalm XLII and its final triumphant assurance of joy.

SA

MISSA A DUAM VOCES, by Laurentius Perosi. G. Ricordi & Co., Inc., New York. 30c.

The score provided bears the notation *"comitante organo,"* but no accompaniment is indicated in the vocal material. The Mass contains the usual Kyrie, Gloria, Credo, a brief Sanctus and Benedictus and a concluding Agnus Dei. Unison singing is frequent and three-part work also is indicated.

O LORD, MY GOD, FORGIVE THOU ME, AND NOW COME, THE WORLD'S SALVATION, J. S. Bach. Pleni Sunt Coeli, and Agnus Dei, Josquin Des Pres. The Bach numbers, 18c., the Des Pres, combined in one issue, 15c. Music Press, Inc., New York.

These numbers are additions to the Dessoff Choir Series and are edited by its conductor, Paul Boepple. In an introduction, he points out that although most of the master's choral music calls for mixed voices, there are in the Cantatas some duets for women's voices, which might be for soloists but could be for female chorus. The Des Pres excerpts from the mass, Pange Lingua, can be used by TB as well as SA. They are marked a cappella. Mr. Boepple's editions are meticulous and afford attractive material for well trained groups.

SSA

ANGELUS AD PASTORES AIT, AND HODIE CHRISTUS NATUS EST, Claudio Monteverdi. Music Press, Inc., New York. 18c.

These sacred canticles are also part of the Dessoff Choir Series, as edited by Mr. Boepple and are marked for three equal voices, a cappella. Except for a few minor adjustments, the music is identical with the source and an excellent example of 16th century polyphony.

THE SEARCHING CAROL, by Ralph E. Marryott. H. W. Gray Co., Inc., New York. 16c.

The composer has also provided the text for this Christmas carol in which an antiphonal style is effectively used. Also issued for SATB.

THE CHRIST OF THE SNOW, Hungarian carol, arr. by Harvey Gaul. M. Witmark & Sons, New York. 15c.

The arrangement is not difficult and the triplet figure adds a novel touch.

THE LORD SAID TO MY LORD, by Marshall Kernochan, arr. by Katherine K. Davis. Galaxy Music Corp., New York. 15c.

This is an a cappella setting of a poem by Cecil Fanning. Although is is mostly for three-part group, the two lower voices are sometimes *divisi* for partcular effects. Chromaticism is characterisic of the number.

SATB

HARKEN TO MY PRAY'R, by Julius Chajes. Bloch Publishing Company, New York. 25c.

A two-verse number making use of a two-measure figure in canonic style. Not difficult and within a limited range but choruses should watch unaccented phrasing.

A SHORT COMMUNION SERVICE, by T. Tertius Noble. Galaxy Music Corp., New York. 20c.

The eminent organist and choirmaster has provided in this setting a nine-fold Kyrie, a Kyrie for the Commandments, Sursum Corda, Sanctus, and the other usual parts of the service. Devotional in style, it offers brief solo episodes and the usual antiphonal style between priest and chorus.

SABBATH EVENING SERVICE, by Herbert Koch. Bloch Publishing Company, New York. $1.50.

The organist and choir director of B'rith Sholom Temple, Louisville, Ky., has dedicated this setting to the congregation, rabbis and board of trustees of his temple. Of the nine numbers, Hebrew text is used except in three instances, one of these being an anthem for chorus and baritone solo.

WHO SHALL ASCEND, by Tobe Berman. Bloch Publishing Company, New York. 30c.

Both the Hebrew and English texts are provided in this setting of Psalm 24. Contrasts are attained through changing rhythms; there is a brief recitative-like figure for the bass against a sustained humming by the other parts and a rising climax by means of triplets before an *ff* "Amen."

PAX NOBISCUM, Mrs. H. H. A. Beach. H. W. Gray Co., Inc., New York. 15c.

Despite its Latin title, the text, a poem by Earl Marlatt, is in English. Devotional in style except for a crescendo Alleluia at the end of each of the four verses.

NOEL, French carol, arr. by Felix Guenther. H. W. Gray Co., Inc., New York. 16c.

The English text is provided by Frank Leigh. In three verses, the last one slightly different harmonically. An echo-like Noel closes each.

SOLDIERS OF GOD. Ben Machan, arr. by Douglas MacLean. Renick Music Corp., New York. 15c.

This official Chaplain's March of the U. S. is also available by the same arranger for SA, SAB, SATB and TTBB, in different keys. The text is by Pvt. Hy Zaret. It is a spirited yet dignified melody which makes good use of the tonic arpeggio and moves principally diatonically.

TTBB

ALLELUJA, by Mozart, arr. Reinald Werrenrath, Oliver Ditson Co., Theodore Presser Co., distributors, Philadelphia. 20c.

Dedicated to the Mendelssohn Club of Albany, N. Y., conducted by Mr. Werrenrath, operatic and concert baritone, this arrangement of the familiar motet excerpt gives most of the work to the upper voices. The melody is plainly marked for the assistance of the singers. A good new male number.

SSAA

ON THE HILL DIED CHRIST THE SAVIOR. Pedro Sanjuan. Associated Music Publishers, Inc., New York. 20c.

An out of the ordinary number with soprano solo which states the phrases repeated by the group. The English version is by J. Earle Newton.

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IN SCHOOLS AND STUDIOS

Lawrence College Announces Series

APPLETON, WIS.—Five concerts are announced by Nathan M. Puscy, president of the College Artists Series, for the coming season. The series, presented in Lawrence Memorial Chapel for students and citizens of the community, will be opened by Dorothy Maynor, soprano, Oct. 13. The new Lawrence College Trio, composed of George Leedham and James and Marion Ming, will make its local debut Nov. 10. Each received the Master of Music degree from the Eastman School of Music and had considerable concert work in various sections of the country. Carol Silver, youthful pianist, will give a recital on Dec. 1. Miss Silver, winner of many awards, made her debut in New York's Town Hall a year ago. January 26 has been chosen for the annual concert of the noted Lawrence College Choir, under the direction of Dean Carl J. Waterman. The Indianapolis Symphony Orchestra will close the course on March 2. Fabien Sevitzky will conduct. This will be the first full symphony concert in the series since the Chicago Symphony's appearance in 1925.

William R. Ward has been appointed assistant professor of theory and composition at Lawrence Conservatory. Mr. Ward succeeds Prof. Cyrus Daniel, who is leaving Lawrence after 19 years to head the music department at Vanderbilt University. Mr. Ward, a member of Colorado State College faculty during the past two years, received the Master of Music in Theory degree at Eastman School of Music, and the Bachelor of Music in Composition and Theory and the Bachelor of Music Education degrees from the University of Kansas. He is a member of Phi Mu Alpha, Phi Delta Kappa, and Pi Kappa Lambda.

Echaniz for Eastman School Faculty

ROCHESTER, N. Y.—Jose Echaniz, Cuban pianist, has been appointed to the faculty of the Eastman School of Music, according to announcement by Dr. Howard Hanson, director of the school. Mr. Echaniz took up his duties as teacher of advanced pupils with the opening of the new term here in September. He was formerly professor of piano at Millikan University, Decatur, Ill.

Mr. Echaniz, who has appeared widely in recitals and as orchestral recitalist in the United States, will be a soloist with the Rochester Philharmonic this season.

Mannes Music School Appoints N. Y. College of Music Opera

The Mannes Music School includes the following new members on the faculty this season: piano, Edna Belgum, Vera Popova, Virginia Smith and Shirley Van Brunt; violin, Louise Hodge; singing, Helena Monbo and Frances Newsom; diction and languages, Eveline Colorni; cello, Carl Stern; bass, Philip Sklar; horn, Domenico Caputo; and clarinet, Augustin Duques. Several scholarships are offered this season at the School.

N. Y. College of Music Opera Scholarships

Full and partial scholarships in the opera school and orchestra of the Young People's Opera of the New York College of Music are offered this season. Siegfried Landau is the conductor. Among programs planned for the third season of broadcasts and concerts by the group are excerpts from Schumann's Paradise and Peri and Rossini's Barber of Seville. Rehearsals are held on Mondays and Thursdays for advanced singers and Wednesdays and Thursdays for beginners The orchestra rehearses on Wednesdays and Thursdays.

Bob Jones College Plans Festival

CLEVELAND, TENN.—The highlight musically for the first semester at Bob Jones College is the Pre-Christmas Festival, Dec. 7 and 9, when Handel's Messiah and a fully staged and costumed production of Rigoletto will be given. The guest artists include Josephine Antoine, soprano; Robert Weede, tenor; Doris Doe, contralto; Ruth Rodeheaver Thomas, soprano; Patrick Henry, tenor; and Adolph Anderson, bass.

Among those appearing in concert at the College this season are the Don Cossacks; Ruth Draper, monologist; Marjorie Lawrence, soprano, and Carroll Glenn, violinist. A performance of Verdi's Requiem will climax the season on Mar. 31 with Zinka Milanov, soprano; Karin Branzell, contralto; Giovanni Martinelli, tenor, and Nicola Moscona, bass.

Bob Jones College, which gives music, speech, and art without additional cost above regular academic tuition, has opened its eighteenth session with an enrollment of 1100 students, representing practically every state in the Union and a number of foreign countries.

Lucie Lenox Artists Heard

Artists from the New York vocal studios of Lucie Lenox continue active professionally. Emery Darcy, heroic tenor of the Metropolitan, sings Die Walküre Oct. 21 and 30 with the Chicago Opera, with Helen Traubel as Brünnhilde and Astrid Varnay as Sieglinde.

Collins Bain has given programs recently at U. S. Hospitals at Staten Island and Pawling, N. Y. Roberta Nelson, soprano, was heard as Laurie in a cut version of Oklahoma given at Camp Romaca in Hinsdale, Mass. Vivian Salonikas was soloist last month at the Fairfield, Conn. First Church of Christ.

Mieczyslaw Munz Teaching

Columbia Concerts, Inc., announce that Mieczyslaw Munz, Polish pianist, who has been for several seasons a member of the faculty of the Curtis Institute of Music, will open a private studio at Steinway Hall, New York, beginning this fall. Walter Hautzig, winner of the Town Hall Endowment Series this season, is a Munz artist pupil.

LEON CARSON
spends a brief holiday in the woods after a heavy summer teaching schedule.

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Activities of the Artists

The National Federation of Music Clubs will have Mrs. Edward MacDowell as guest of honor for a luncheon to be held at the Hotel Biltmore, New York, Oct. 17. Reservations for tables should be sent to Mrs. Harry C. Schroeder, 1803 Brooklyn Ave., Brooklyn 10, N. Y.

Jean Dickenson, soprano, was soloist with the Toronto Philharmonic Orchestra, Sir Ernest Macmillan conducting, on Sept. 7.

Hilde Reggiani, soprano, who recently returned from opera appearances in Mexico City, is touring with the Philadelphia La Scala Opera Company, singing Traviata and Lucia de Lammermoor.

The Brooklyn Museum presented Arved Kurtz, violinist, and Assistant Director of the New York College of Music, in a War Stamp Concert on Sept. 10. Mr. Kurtz was assisted at the piano by Otto Herz.

Bruno Landi, tenor, who appeared in opera in Mexico City this summer now is singing with the San Francisco Opera Association. He will be heard in the male lead in Martha for the first time.

Alexander Borovsky completed a three months' tour of South America in September, including appearances in Chile and Peru. In all, he gave about forty concerts.

Blanche Gaillard, pianist, was married to Samuel Savil Paquin on Sept. 16. Mrs. Paquin is the daughter of Mrs. A. Theodore Gaillard.

Claire Simpson, 20-year-old violinist of Sydney, has been awarded a scholarship at the Curtis Institute of Music, Philadelphia, on the recommendation of Eugene Ormandy, who recently toured Australia.

The Brooklyn Music Teachers Guild held an exhibition of musical autographs and original manuscripts from the collection of Carl H. Tollefsen in the Brooklyn Museum on Sept. 24.

Annamary Dickey and John Gurney, of the Metropolitan, have been engaged for leading roles in Rhapsody, the operetta with music by Fritz Kreisler, which will open at the Century Theatre, New York, on Oct. 30.

Leonora Corona was scheduled to sing Tosca at the opening performance of the Boston Grand Opera Company on Sept. 29. Armand Tokatyan was Cavaradossi and Alexander Sved, Scarpia.

Walter Olitzki, baritone, made seven joint-recital appearances with Thomas Richner, pianist, at Negro Universities and Colleges of North Carolina. He also sang at a USO-Camp Show in Eidsvold, Katonah, N. Y., for Norwegian seamen.

HERMAN KAPLAN,
New York violin teacher, now is a citizen of the United States. Mr. Kaplan is well known both in Europe and America for his activities as pedagogue.

Chester Wittell's Romantic Symphony will be played on Dec. 10 by the Reading Symphony Orchestra, under the direction of Dr. Saul Caston, associate conductor of the Philadelphia Orchestra.

Harold Kohon, first violinist of the American String Quartet, substituted for Mack Harrell, baritone, on very short notice when he appeared on the Juilliard Summer Artists Series Concerts.

Laura C. Gaudet has presented her songs in the Acadian Festivals in Canada at Rustico, Prince Edward Island and at St. Joseph's University, St. Joseph, N. B.

Walter Cleveland Simon, pianist-composer, who composed one of the first original music scores ever published for a motion picture production, has recently entered the recital field. His program consists of classical and popular music, plus the showing of silent motion pictures.

Emma Beldan, soprano, offered arias of Mozart, Debussy, and Wagner, Italian songs, Lieder, French numbers and an English group at her Aug. 13 recital at the National Gallery of Art, Washington, D. C.

Lucile Kellogg's vocal studio in New York has reopened for the season. In addition to private teaching, group instruction is given both beginners and advanced students. Popular and classical fields are covered.

The Greenwich House Music School, Enrique Caroselli, director, began its 39th year in New York City on Sept. 25. Elementary, junior, and advanced courses for children, and elementary, advanced, and professional courses for adults will be given.

The dormitory for young women at the Cincinnati College of Music opened with every room reserved, a feat not equalled since the boom days of 1929.

H. Walter Hatchek played piano solos and accompaniments at the Stage Door Canteen, Music Box Canteen and at the Halloran.

Ray Lev opened the Summer Concerts at the Baltimore Museum of Art on July 19 and closed the series Aug. 2. In the interim she played in recital, over the radio, and made a number of appearances for the war effort.

Joseph Lipscomb recently sang Alfredo in La Traviata in Washington, D.C. Mr. Lipscomb is one of the many artists from the New York studios of Maestro Astolfo Pescia who are appearing with success in opera.

Library for Violinists to Be Issued by Carl Fischer

George Perlman, Chicago violinist and teacher, has completed the last two volumes of a "library" for violinists which will be published by Carl Fischer, Inc., of which he is associate editor.

The series consists of nine volumes and covers basic violin material from elementary work to scores of Sarasate and others. Each volume is graded and technical problems evaluated. Books I and II comprise The Violinist's First Solo Album. The third is called The Program Builder. Let us Have Music for the Violin comprises two books and although the first came out only a few months ago, it is already in its second printing. No. 6 is entitled The Contest Album, No. 7 The Modern Violin Soloist, No. 8 The Festival Album and No. 9 My Favorite Violin Album.

AGATA BORZI,
coloratura soprano, recently appeared with the Cincinnati Zoo Opera Company as Gilda in Rigoletto and Rosina in the Barber of Seville. The photograph shows Miss Borzi "seeing the sights" with Franco Perulli, tenor of the company.

CHICAGO

(*Continued from page* 15)

Arthur Burton Presents James L. Bailey

James L. Bailey, tenor, pupil of Arthur Burton, was heard in the studios of his teacher, Bailey comes from Charleston, S. C., where he sang as soloist in the choir of Bream Memorial Presbyterian Church. Though only 22, he seems already to be on the way to success, if one accepts as criterion his fine singing of classics, Lieder and modern literature. The possessor of a sweet voice, used with consummate artistry, he also showed a clearly understandable diction in French, Italian, German and English, and he phrases with taste and intelligence.

Pittsburgh Teachers Plan Discussions

PITTSBURGH, PA.—The Piano Teachers Association of Pittsburgh, according to its president, Mrs. Grace Tower, is launching a new series of discussions that can be adapted for regular programs at group meetings or for adult study groups interested in music appreciation. The group plans to discuss the origin and development of orchestral, symphonic, instrumental, and early piano music, and any other phase that may be of interest to the particular group. It is the aim of this association "to develop a sympathy with and a better understanding of their subject."

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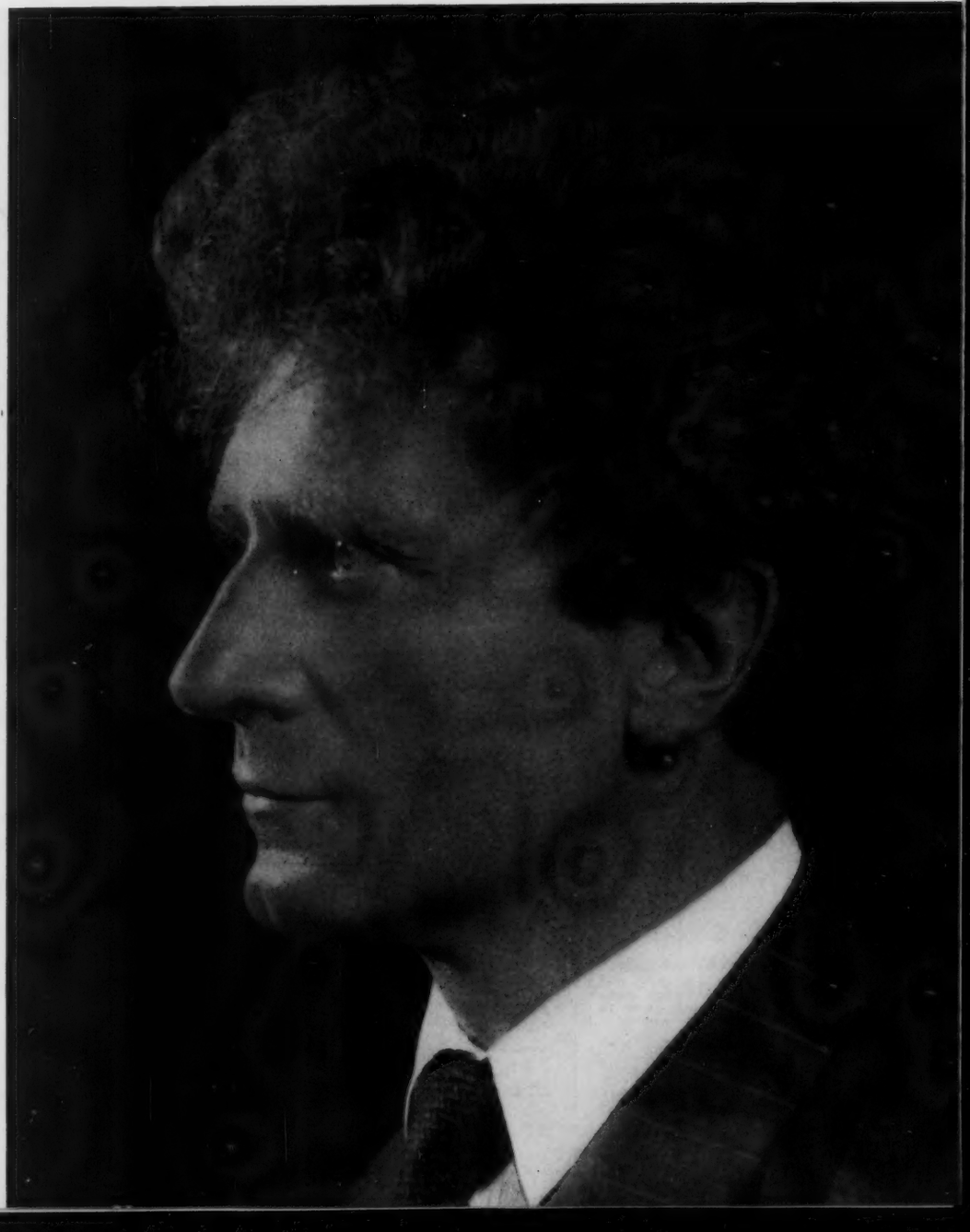

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